

# MUSICAL AMERICA

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## RAVINIA RESTORES FAVORITE OPERAS WITH NOTED SINGERS

"Samson and Delilah" Added to Season's Répertoire, with Alice Gentle as New and Striking Exponent of Mezzo Rôle—"Trovatore" Revived, with Elisabeth Rethberg, Giovanni Martinelli, Ina Bourkskaya and Giuseppe Danise, in Fine Performance—"Bohème" Brings Delightful "Mimi" in *Lucrezia Bori*—Popular Operas Repeated—Luella Melius in Concert Hearing

**C**HICAGO, July 17.—In a very brilliant week of opera, the Ravinia company added "Samson and Delilah" and "Il Trovatore" to the summer's répertoire, with Alice Gentle as a new *Delilah* in the former, and with Elisabeth Rethberg and Giovanni Martinelli singing the two chief rôles in the latter. "La Bohème," a third addition to the current list, was performed by Lucrezia Bori, Mr. Martinelli and others, into whose keeping the chief rôles had been given last summer. The repetitions included "Martha," "Faust," and "Romeo and Juliet." An added feature of the week was Luella Melius' appearance at the Monday concert, in the first of the series of programs in which Eric DeLamarre and the Chicago Symphony are to have the assistance of leading singers of the company as soloists.

Miss Gentle's *Delilah* is by far the most interesting of all her impersonations, having as much impetuosity, upon occasion, as her widely admired *Carmen*, and possessing in addition a detachment

[Continued on page 16]

## NOVELTIES GIVEN IN HOLLYWOOD "BOWL"

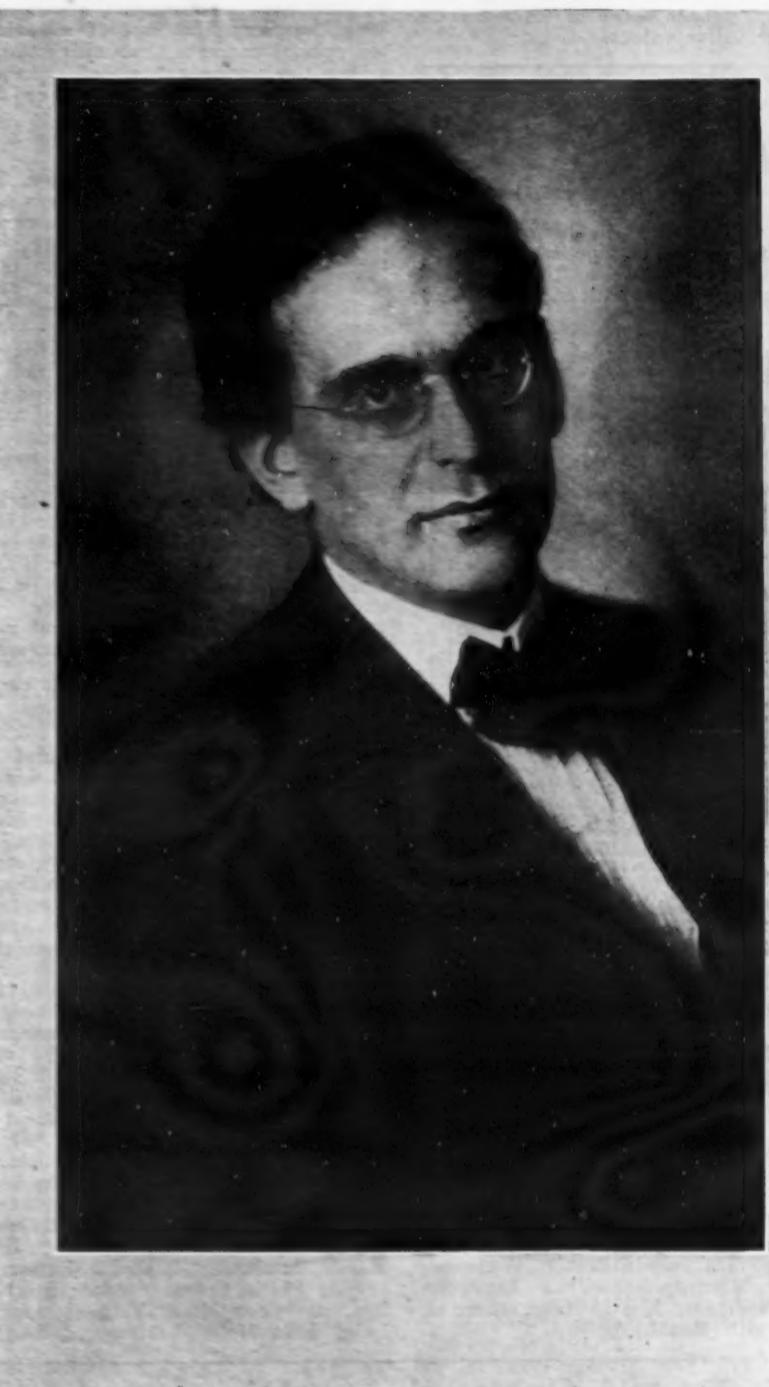
Oberhoffer Leads Ravel  
and Respighi Works—  
Baritone Heard

**L**OS ANGELES, July 17.—Balmy mid-summer evenings augured well for the three final programs in the opening week of the Hollywood Bowl Concerts. Novelties of the week were first hearings here of Respighi's "Pines of Rome" and Ravel's "Serenade of the Jester." Although the huge amphitheater could easily accommodate twice the number patronizing the concerts in the first week, the magic of "symphonies under the stars" is gradually working its spell, and there is no lack of enthusiasm for the conducting of Emil Oberhoffer and the playing of the orchestra.

The second program, on the evening of July 8, brought forward the first soloist of the season, in Jerome Swinford, baritone. Though the Bowl is peculiarly suited to the playing of symphonic music, it is doubtful if any singer could

[Continued on page 10]

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OTTO KLEMPERER

*Noted German Conductor, Who Will Return to America in the Coming Season for His Second Guest Engagement with the New York Symphony Beginning Jan. 6. (See Page 23)*

## Michigan Teachers Urge License Bill

**D**ETROIT, July 17.—The Michigan Music Teachers' Association, which held its thirty-ninth annual convention in Detroit, beginning June 29, again took active measures in behalf of the bill providing for the licensing of all Michigan music teachers. This bill was defeated about ten years ago, but it was believed that it was the manner of presentation and not the bill itself that caused its failure. A committee was formed to draw up the new bill and it will be presented to the Legislature at the next session by Frank S. Cummings, senator from Centerville. The bill would not apply to present teachers, but would affect those who adopt that profession in the future.

The passing of the law seems certain this time, but it will not be a stringent one in the beginning.

Many well-known music pedagogues in the State are in favor of the measure and many of them appear on the committee. Those chosen are Dr. Francis

L. York, president of the Detroit Conservatory of Music; Bendetson Netzorg; Charles A. Sink, of the Ann Arbor School of Music; Francis A. Mayhew; J. G. Cummings, brother of Senator Cummings, and Mrs. Therese Von Nositz Mueller, of Bay City, the retiring president of the association.

Francis A. Mayhew conducted a piano round table and Thaddeus Wronski, a vocal conference. A song recital by Margarete Blumenstein Burkhardt, of Bay City, an organ program by L. L. Renwick and several social functions completed a delightful three days' conference. It was decided to meet in Detroit again next season. The officers elected for the coming year are Edward B. Manville, president; La Verne Brown, vice-president; J. G. Cummings, Saginaw, secretary and treasurer; and S. E. Clark, auditor.

One of the most interesting events of the conference was Abram Ray Tyler's discourse on traditional Hebrew music, in Temple Beth El on Wednesday evening. MABEL McDONOUGH FURNEY.

## AMERICAN WORKS HEARD IN SERIES AT N. Y. STADIUM

Early Span of Summer Concerts Under Willem van Hoogstraten's Leadership Brings Novelties in Mahler's "First" and Initial Performances in New York of Native Compositions by Roy Harris and Allan Langley—Slavic Program and Wagner List Among Events of Week—Audiences Continue Large, Though Rain Thins Attendance for Indoor Programs

**N**EW York's series of summer concerts at the Lewisohn Stadium rounded out its first week and entered the second, under the leadership of Willem van Hoogstraten, attractive programs being given. Features of the period were the inclusion of a first-time work for the Stadium in Mahler's First Symphony and the initial hearings in New York of two American works—an "Andante from an Unfinished Symphony," by Roy Harris, and a Concert Waltz, "Mountain Vistas," by Allan Lincoln Langley, a member of the orchestra.

Except on three rainy evenings, when the concerts were transferred indoors, the attendance continued to be of large proportions. Mr. van Hoogstraten was the recipient of warm applause during the week, and on Wednesday night was presented with a wreath.

The five opening concerts of the series, July 7 to 11, were reviewed in last week's issue of *MUSICAL AMERICA*.

Four of the most popular works in the modern symphonic répertoire, all from

[Continued on page 7]

## CHICAGO HEARS MELBA WILL BE OPERA GUEST

Mme. Norena Reported  
Among Newcomers—  
Lindi Engaged

**C**HICAGO, July 17.—It is understood here that two distinguished sopranos will be announced soon as engaged for next winter's season by the Chicago Civic Opera at the Auditorium. Dame Nellie Melba, who will make a "farewell" concert tour of America next season, will, it is believed, also sing with the Chicago company while she is here.

Eide Norena, a Norwegian coloratura, is also among those reported engaged. She was born at Oslo, and has been heard at the Scala, Covent Garden and Stockholm, among other operatic centers of Europe. She recently sang at the Baden-Baden Festival. Mme. Norena will also be heard in concert.

It is definitely announced that Harold Lindau, a Swedish-American tenor, known abroad as Aroldo Lindi, has been engaged for next season by the Chicago

[Continued on page 2]

## SOKOLOFF, HADLEY ARE SESQUI GUESTS

Beryl Rubinstein and John Powell Play French and Native Works

By H. T. Craven

PHILADELPHIA, July 17.—The Philadelphia Orchestra, Nikolai Sokoloff, guest conductor; Beryl Rubinstein, pianist, were heard in a concert in the regular Sesquicentennial Series, given in the Auditorium of the Exposition on Saturday evening, July 3. The program was as follows:

Symphony on a French Mountain Song for Piano and Orchestra...D'Indy Legende, "The Enchanted Lake"...Liadoff Scherzo, "The Flight of the Bee..." Rimsky-Korsakoff Introduction and March from "Le Coq d'Or" ...Rimsky-Korsakoff "A Pagan Poem" for Orchestra, Piano, English Horn and Three Trumpets, Loeffler

A somewhat unconventional and, in the main, refreshing program attracted a large audience, quick to take advantage of the order enabling exposition patrons to hear these concerts without extra charge. Both piano features proved exceedingly elaborate in orchestral treatment, employing the full resources of modern instrumentation. These scores are ambitious, but not particularly rich in inspiration. The Loeffler number exhibited, however, certain of the composer's characteristic qualities of grace, charm and poetic feeling.

Mr. Rubinstein disclosed a sound technic, but his tone was sometimes hardly large enough for the exactions of this almost too spacious hall. Altogether delightful, and admirably interpreted, were the delicate Legend of Liadoff and the colorful and finely imaginative Rimsky-Korsakoff offerings.

The Philadelphia Orchestra, Henry Hadley, guest conductor; John Powell, pianist, gave a concert in the Sesquicentennial Auditorium on Tuesday evening, July 6. The program was as follows:

Symphony in C Minor.....Brahms Concerto in D Minor for Piano and Orchestra.....MacDowell Symphonic Poem, "Les Préludes"....Liszt

Mr. Hadley is well-known to music lovers here, both as conductor of open air concerts at Lemon Hill and Willow Grove and as guest conductor of the

## DRESDEN HAILS 'TURANDOT'

Anne Roselle Sings Title Rôle with Much Success in German Première

DRESDEN, July 10.—The first performance in Germany of Puccini's opera "Turandot" was a great success, as given at the Dresden State Opera on July 4. The appeal of the music left little doubt that the recent Italian hearings in Milan and Rome were not mere *succès d'estime*.

In the title rôle, Anne Roselle, formerly of the Metropolitan in New York and now a leading soprano of the San Carlo Company, won much acclaim. She was repeatedly called before the curtain, with Richard Tauber, who sang the part of Calaf, and others.

Fritz Busch, who conducted, shared in many curtain calls with Issai Debrownen, the stage director, and the designers of the settings, Fanto and Hassit.

The scenic production was one of much exotic beauty, if hardly equaling the magnificent investiture provided at La Scala.

Philharmonic Director Sails on the Majestic

Clarence H. Mackay, chairman of the board of directors of the New York Philharmonic, sailed for Europe July 17 on the Majestic. He was accompanied by his son, John W. Mackay, and his son-in-law and daughter, Mr. and Mrs. Kenneth O'Brien. Frieda Stoll, coloratura soprano of Chicago, was among the passengers who sailed on the De Grasse July 7 but were brought back to port within twenty-four hours because of propeller trouble.

### Frieda Hempel Granted Divorce

According to an Associated Press dispatch from Paris, Frieda Hempel, the coloratura soprano, has been granted a final decree of divorce from William D. Kahn, to whom she was married June 8, 1918. The suit was filed in Paris last April, shortly after Mme. Hempel's arrival there from the United States.

Philadelphia Orchestra on various occasions. The program of rather standard make which he offered to a large audience in the Auditorium was very cordially received. He gave a solid and dignified reading of the great Brahms Symphony, attaining most impressive effects in the ringing, melodious finale, with its surging Chorale. The ever familiar "Préludes" demonstrated that its welcome is not yet worn out.

Mr. Powell, an American virtuoso presenting an American composition, was revealed as a pianist of brilliant gifts. He played the lovely MacDowell Concerto with reassuring fluency and an obviously keen sense of its romantic and imaginative values.

## Chicago Opera Engages Aroldo Lindi, Tenor

[Continued from page 1]

Opera, and will arrive in this city in late October to begin his rehearsals.

Mr. Lindau, born in Sweden and reared in the United States, has studied



Aroldo Lindi, Swedish-American Tenor, Engaged for the Chicago Opera in the Coming Season

in this country and abroad. His début was made at the Dal Verme in Milan, and he has more recently been heard with success, it is reported, at the Scala, the Costanzi, the Massimo in Palermo, the Regio in Parma, the Madrid Royal Opera, the San Carlo at Lisbon, the Stockholm Royal Opera and Covent Garden.

His rôles include the leading tenor parts in "Aida," "Pagliacci," "Forza del Destino," "Trovatore" and "Tosca." Mr. Lindau sang early in his career with opera organizations in Boston, Washington, and Minneapolis. John Aspegren of New York sent him to Italy, where he studied with Renato Bellini.

## Training of Supervisors Discussed by Notables at Publishers' Exhibit

THE FIRST annual exhibition of school music materials was held last week in New York at Aeolian Hall. It was under the auspices of the Aeolian Company and was attended by school music supervisors who are enrolled in the summer sessions of various colleges in New York. Franklin Dunham, head of the educational department of the Aeolian Company, was responsible for promoting the exposition, which consisted of five sessions, one each afternoon from Monday, July 12, to Friday, July 16, inclusive.

The mezzanine of Aeolian Hall was made over into an exhibition space for books and sheet music that is for use in public schools.

The discussions that were called forth by each day's topic were evidence that interest was high and that the subjects touched upon matters of real importance to music supervisors.

### Interesting Talks Given

Glenn Woods, director of music at Oakland, Cal., was chairman Monday, for the discussion of orchestra and band music in high schools. Mr. Woods cited instances of extraordinary progress made by students in his schools who had had no instruction before their entrance

## TWO CONCERTS OPEN STEEL PIER SEASON

Tenor and Soprano Greeted in Ballroom—Sousa Acclaimed in Hall

By Vincent E. Speciale

ATLANTIC CITY, July 17.—Fulfilling the promise of a brilliant summer schedule of musical events as outlined by the new management of the Steel Pier Company, the first of a series of ten special concerts that will make possible the appearance of renowned artists under the direction of Jules Falk, violinist, was held Sunday afternoon July 11, in the ballroom at the ocean end of the Steel Pier.

Paul Althouse, American tenor, formerly of the Metropolitan Opera Company, and Irene Williams, soprano of the Hinshaw Opera Company, were the soloists. There was a huge throng of music lovers present and the artists were the recipients of warm and generous applause.

Mr. Althouse was heard in songs by Rogers, James, Ivanoff and the aria "Cielo e Mar" from "La Gioconda," in which he achieved a climax that stirred the audience to great enthusiasm. His splendid voice carried through the vast auditorium in its full power.

Miss Williams' program included works by Veracini, Dvorak, Grieg, Kramer, Campbell-Tipton, Stephens and the Ballatella from "Pagliacci." Her singing was characterized by musical understanding and intelligence. Her voice, of a velvety quality and sweetness, struck a sympathetic response in the audience.

Clarence Fuhrman was an efficient accompanist.

Following the appearance of the noted bandmasters Creatore and Conway, John Philip Sousa and his fine band opened, on the same afternoon, a week's engagement in the Music Hall of the Steel Pier. The "March King," who was accorded earlier in the day a rousing welcome upon his arrival in the city, drew an immense throng, estimated at over 15,000 enthusiasts at his opening concert. He scored a tremendous success.

The Philadelphia Scala Opera Company closed recently a very successful week of grand opera performances in the Garden Pier Theater. The répertoire included "Aida," "Madama Butterly," "Rigoletto," "Faust," "Cavalleria Rusticana," "Pagliacci," "Lucia di Lammermoor," "Martha" and "Il Trovatore." The artists were Marina Polazzi, soprano; Dorothy Pilser, contralto; Giuseppe Reschiglani, tenor; Elia Palma, baritone; J. De Gaviria, tenor; Alfredo Valenti, bass; Joseph Royer, baritone; Beatrice Belkin, soprano; Philip Culcasi, tenor; Edyth De Lys, soprano; Mme. Vergeri, soprano; Luigi della Molle, baritone, and others.

### Supervisors' Training

George Gartlan, director of music in the New York public schools, urged stricter regulations for supervisors in his talk on Tuesday afternoon. He said that too many unmusical supervisors are found in the schools, and that they should be displaced by instructors with greater musicianship. As far as music is concerned, Mr. Gartlan said more emphasis is at present laid upon college degrees than upon musical proficiency.

On Wednesday afternoon, Norval Church, head of the instrumental department of Teachers' College, Columbia University, gave a demonstration that included an element of novelty. Mr. Church conducted an ensemble group of children who had had only three days' instruction on their respective instruments. There were violins, cellos, double-basses and woodwinds. These students were taught to play chiefly varied rhythms, but some of the first violinists played simple melodies well.

Discussions on junior high and high school music took place on Thursday, with Edgar B. Gordon, professor of

## Toscanini Reported Planning Tour of America

ARTURO TOSCANINI will make an extended tour of the United States in October, according to an Associated Press dispatch. The dispatch says that Mr. Toscanini will conduct concerts in New York, San Francisco, Los Angeles, Seattle, and many other cities of the Pacific Coast. This rumor was denied, however, at the offices of Arthur Judson, under whose management Mr. Toscanini will take the baton of the New York Philharmonic this season, as he did for a series of concerts last year. It was stated by the Judson office that the only concert Mr. Toscanini will give outside of New York City, so far as is known by this management, will be a guest appearance in Philadelphia.

## JACKSONVILLE HAS FIRST SUMMER OPERA

"Mikado" Sung by Local Forces to Appreciative Outdoor Throng

By Margaret Haas

JACKSONVILLE, Fla., July 17.—Jacksonville gave its first operatic summer performance, the favorite comic opera of Gilbert and Sullivan, "The Mikado," on July 15. The performance was given outdoors, the stage being set under a huge Live Oak, with picturesque fountains of nature's draping of grey moss. Unique was the arrangement of the canvas roof, the center of which was supported by an arm of the oak tree. This served as a perfect sounding board for the pretty little stage, with its flower bedecked back drop, and garden setting.

Thousands attended and applauded the clever amateurs as the comedy unfolded. Under the direction of John H. Townsend, of Jacksonville's Playground and Recreation Board, supported by a small group of orchestral instruments and the accompanying of Mrs. Irving Messick at the piano, the play gained the success so heartily endorsed by the many listeners.

The principals acquitted themselves in true professional style, demonstrating the excellence of the idea and success of the effort of the Playground Director, who has been faithfully at work with the cast for some weeks. The seats were arranged in semi-circle, bleacher style.

Altogether, Jacksonville's first summer opera was a triumph both in artistic effort and in appreciation on the part of its music loving citizenry.

The cast was as follows:

*The Mikado*, Bayard Bache; Nanki-Poo, Douglas Haygood; Ko-Ko, John Hayes; Pooh-Bah, H. L. Hampton; Pish-Tush, E. O. Hawkins; Yum-Yum, Camille Arnold; Pitti-Sing, Marguerite LeClair; Peep-Bo, Carmen Chivoli, and Katisha, Kathleen Austin.

music education at the University of Wisconsin, acting as chairman.

Hollis Dann, professor of music education at New York University, pleaded for more widely cultured supervisors on Friday afternoon. "Music has suffered more than any other subject for lack of pedagogical training," said Dr. Dann, "but the movement for improvement in the schools has been great." Now that music has been granted a place as a major subject and is on a par with the languages and sciences, he said, the great need is major preparation for supervisors. A college degree is little enough in the way of preparation, he said, and should be had in addition to a wide and thorough musical training.

J. E. Maddy and E. B. Gordon, of the Detroit public schools, told of their work in the Michigan city. C. A. Fullerton and Jacob Kwalwasser, of the University of Iowa, took part in the discussion.

The following publishers had exhibits of music and books: C. C. Birchard Co., John Church Co., Oliver Ditson Co., Carl Fischer, Inc., J. Fischer & Bro., Ginn & Co., H. W. Gray & Co., Hinds, Hayden & Eldredge, Oxford University Press, G. Schirmer, Inc., A. P. Schmidt, Schroeder & Gunther, Inc., Silver-Burdett & Co.

# Dame Nellie Melba Looks Back Over Brilliant Years



MELBA AS SEEN IN RETROSPECT OVER A SPAN OF YEARS

The Illustrations Are Taken from Dame Melba's Book. They Are, from Left to Right: Melba, in Her Student Days in Paris, with Mathilde Marchesi; Melba as "Nedda" in "Pagliacci," Taken at the Height of Her Career; Melba as "Rosina" in "The Barber of Seville"; Melba as "Desdemona," in Her "Farewell" Opera Season in Australia in 1924

**N**OT long ago a great singer made her "farewell appearance" at Covent Garden. So was it announced. Some sniffed at the qualifying "farewell" as applied to any prima donna appearance. But they went, just the same. Perhaps this one would prove the exception. It wasn't safe to take a chance. So reasoned even the snifflers, and stood, a goodly share of them, for hours, waiting for admission. For the prima donna in this case was Nellie Melba, sixty-five years old. The occasion was a great one, attended by all the conceivable pomp and circumstance, by all the people who could crowd their way into the theater, a very small, British representation of an almost world-wide public.

To this public Melba has addressed her memoirs—"Melodies and Memories" (*Doran*). She has collected them from every crook and cranny of life, dusted them, polished them bright, and packed them, very tightly and neatly, into a comfortable red book, fittingly illustrated with some twenty photographs of the author and her famous friends.

#### Early Days in Australia

The first hero in the book is David Mitchell, a Scotsman, the son of a small farmer in Forfarshire, who arrived in Melbourne with just one gold sovereign in his pocket. He was Melba's father. There is one short chapter devoted to her early days in Australia: her devotion to music; her marriage to Charles Neshitt Armstrong; the birth of her son George; her return with him to her father's house; her determination to be a professional singer; her trip to London with her father.

One of the first people she went to see there was Arthur Sullivan then at the height of his fame.

"He received me politely enough, but it was obvious that he was bored by the idea of having to listen to an unknown Australian girl. (Australia was so far away then!)"

"What would you like to sing me?" he said, with the hint of a sigh.

"Is there anything in particular . . . ?"

"He shook his head. 'No. One thing is just as good as another.'

"And so I sang him, 'Ah! Fors è lui.'

"When I had finished I looked at him, waiting with parted lips for his opinion. For a moment he said nothing, and then, with another little weary sigh:

"Yes, Mrs. Armstrong. That is all right." My face fell.

"Quite all right," he continued. "And if you go on studying for another year, there might be some chance that we could give you a small part in the 'Mikado'"

—this sort of thing," and he started to play one of the little tunes which all London later was to be whistling."

#### Study with Marchesi

Melba went from London to Paris to see Mme. Marchesi. She had met with discouragement on every hand. This was her last card.

"Terror struck me to the heart as soon as I saw her. She seemed to me a mixture of alarm and attraction, standing very upright in the middle of the room, dressed all in black, a small gray-haired figure, but one which it was impossible to overlook. And then she smiled, and her whole face, with its long upper lip and its intelligent eyes, seemed to be transformed. I felt at last that I had found a friend.

"She began to question me, speaking sternly and directly, more in the manner of a business man than in the manner of a musician as I conceived one . . ."

Melba waited her turn, trembling with excitement. Then:

"I shall sing the Aria from 'Traviata.'"

"Eh bien," said Madame, and began to play my accompaniment.

"I sang, glancing nervously from time to time at Madame's profile to see how she was liking me. She listened very attentively, and before I had finished she suddenly stopped, turned swiftly on the piano stool, and said:

"Why do you screech your top notes? Can't you sing them piano?"

"I was more terrified than ever. She struck a note, and for a moment I was tongue-tied. Then I thought to myself:

"This is your last chance."

"So I sang as softly as I could the top B."

"Higher," said Madame Marchesi, striking the C, and I sang the C as softly as possible. And when I glanced at her I saw that a little sparkle had come into her eyes. I sang another note—I think it was the top E, still pianissimo—and suddenly, without a word, Madame darted up from her piano and rushed from the room . . ."

She came back.

"Mrs. Armstrong, are you serious?"

"Yes," I whispered.

"Alors," she continued, "if you are serious, and if you can study with me for one year, I will make something extraordinary of you . . ."

Months afterward Madame Marchesi told me what had happened when she darted from the piano stool. She had run upstairs to find her husband, and she had burst into his room, snatched from his hand the newspaper he was reading, and had cried in his ear:

"Salvatore, j'ai enfin une étoile!"

There are many priceless anecdotes that all go to make a very vivid picture of the eccentric old lady.

"One day I had a bad cold, and I remarked to her that I could not think

how I had caught it. She looked at me with a frown and said:

"Have you washed your head?"

"I nodded.

"Certainly," I said. "I washed it two days ago."

"She shook her finger vehemently at me.

"A singer never washes her head," she said. "She cleans it with tonic. She cleans it with a fine-tooth comb. But she never washes it."

Melba saw her for the last time three years before her death. She was then over ninety and old age had wrought havoc with her faculties.

"She whom I had known as trim, strict and alert, with a brain as keen as steel, was now only a sad, shrunken figure, almost lost to the world.

"She was sitting in a chair when I entered the room. She raised her head, looked at me with unseeing eyes, and then her head sank again.

"Who are you?" she whispered at length.

"But Madame, I'm Melba—Nellie Melba," I said.

"She took no notice and I asked her—still instinctively a pupil—if I might sit down.

"I'm rather tired," I added. "I've only just come from a rehearsal at Covent Garden."

"You? Singing at Covent Garden? But you've been taught by Marchesi!"

"The idea of my singing at Covent Garden seemed to amuse her immensely, and she laughed out loud, if one could call it laughter. Then she stopped, and raising her head, repeated:

"Who are you?"

"Only Melba, Madame Marchesi."

"Melba? What nonsense. Melba? She scanned me more closely. 'Yes. You have a slight look of her. But you, Melba! Ridiculous!'

"She spoke to me no more, and I left her house feeling that I had lost one of my dearest friends, to whom I owed the deepest debt of gratitude, for she was indeed more than a mother to me. And I loved her."

#### First Engagements

Melba met many prominent musicians at Marchesi's home in Paris—Massenet, Délibes, Ambroise Thomas, Gounod, who himself taught her "Faust," "Romeo" and "Mireille." It was a period of intensive study, stimulated by Marchesi's vigorous personality, a period in which, for the first time in her life, she had the thrill of hearing great singers. Then came her very successful début as *Gilda* at the Brussels Théâtre de la Monnaie. Her début at Covent Garden followed, brought with it a series of unfortunate happenings. Mme. Albani was the star there then. When Melba appeared there were no preliminary announcements. Few of the critics bothered to look in at all and those who did had little to say of her singing. What tribute they paid

her was to her capacity as an actress.

"And I knew that in those days I could not act," writes Melba.

Insult was added to injury until, in righteous indignation, she packed her trunks and left—to appear at the Paris Opera. There followed triumph after triumph. Melba had arrived!

#### An Impression of Bernhardt

The rest of the book is devoted less to Melba herself than to the famous folk she came to know. There is anecdote after anecdote—all very readable and entertaining. She was taken by Marchesi to see Sarah Bernhardt after a performance of "La Dame aux Camélias."

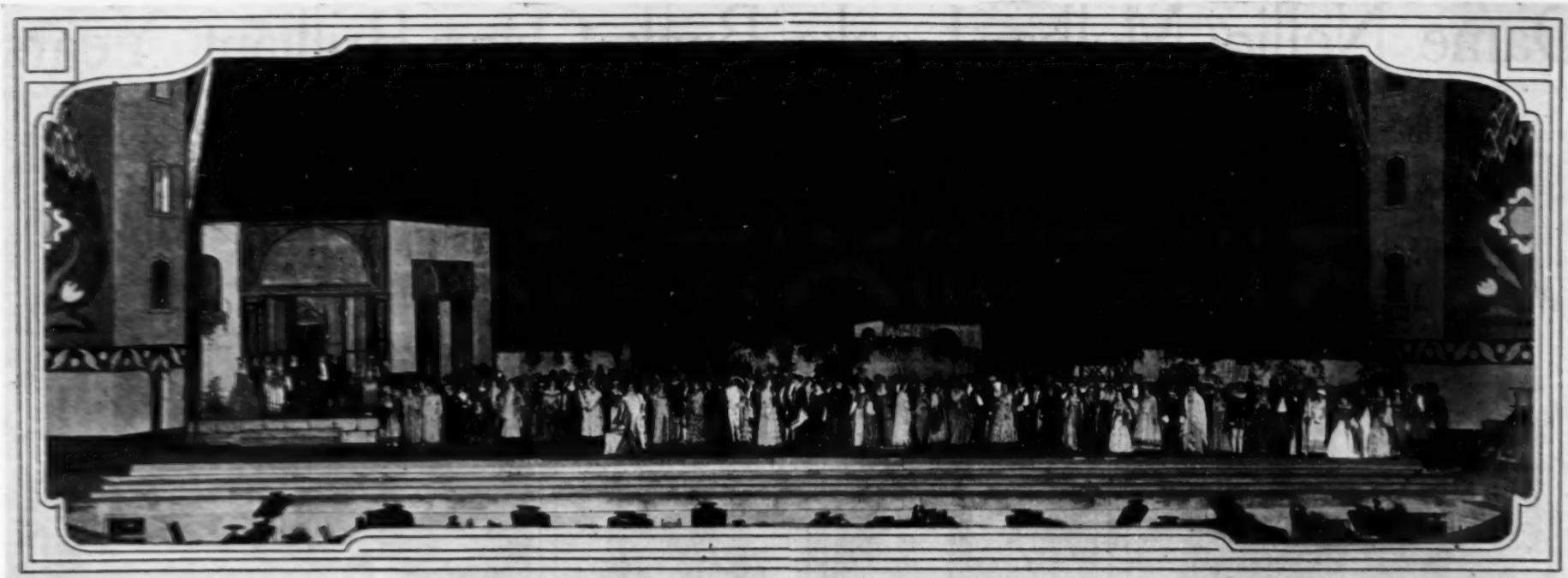
The dressing room "gave the impression at first sight more of a circus than of the salon of a great theatrical star. There were heavy stumps hanging over the ceiling, drooping down and catching the dust. There were the skins of animals on the floor, the heads of animals on the walls, the horns of animals on the mantelpiece—there were stuffed tigers, stuffed bears, even a stuffed snake. And side by side with this extraordinary menagerie were busts of Sarah herself, busts of mythological persons, easels, pieces of tapestry, dying plants—an endless collection of bric-à-brac. I even remember that under one of the tables there was a huge bowl of water in which several somewhat adipose goldfish swam 'round and 'round in their watery world."

"And then Sarah came in—ran in, it would be more correct to say—and as soon as she had greeted us she jumped up on to a sort of box which stood in the corner of the room and sat on it, wagging her legs like a schoolgirl, and talking with extreme rapidity and a wealth of gesture. . . .

"You sing like an angel," she said. "I want to teach you to act like an angel, too. Listen." And then without more ado she started to go through with me the part of *Marguerite* in "Faust." It was a revelation. Little points of character which I had overlooked were made to live before my eyes. Subtle touches of gesture were introduced—all the more marvelous when one remembers that Sarah had never played the part herself, and had only seen it once or twice on the stage. Nor was it merely a lesson she gave me. It was a very practical and essentially useful lesson. For instance, she said:

"When on the death of Valentin, he curses you, and tells you that owing to your sin with *Faust* your white hands will never be called upon to spin any more—what must you do? You must hide your hands behind your back, terrified, ashamed, as though you wished that you might cut them from your body. See!"—and she whipped her hands behind her back, staring me straight in

[Concluded on page 20]



## REDLANDS ENJOYS COMMUNITY EVENTS

### Municipal Bowl Scene of Third Annual Concert Series

REDLANDS, CAL., July 17.—The Redlands Community Music Association recently opened its third annual series. Marcella Craft, soprano, opened the summer concerts, singing to an audience of thousands of music lovers at the Redlands Municipal Bowl.

The Luboviski Trio, made up of Calmon Luboviski, violin; Misha Gegna, cello and Claire Mellomino, piano, delighted a large audience with their performance in a second concert.

Two events of the summer season were appearances of Jerome Swinford, baritone of New York. He made his first appearance on the west coast, at a concert in the Municipal Bowl on July 2.

Mr. Swinford's baritone voice pleased his audience in Beethoven's "Adoration of Nature" and other works in a varied program. Frances Mae Martin, composer and pianist, accompanied and also played two groups. These included Chopin's Fantasie in F Minor and some of her own works.

Charles Wakefield Cadman gave his third annual performance assisted by Margaret Messer Morris, dramatic soprano, on July 8. Mr. Cadman's successive appearances at the Redlands Bowl have been a very material assistance in the movement establishing a high cultural standard for community music. Enthusiasm marked the evening, with many encores and request numbers.

Alternating these artist concerts a popular community "sing," conducted by Gage Christopher of Los Angeles and Hugo Kirchhofer of Hollywood, supplemented with local talent continues to attract capacity audiences. The aim of Mrs. G. E. Mullen, president of the organization, is to foster local musical talent in the entire surrounding community. College quartets from Pomona and Whittier have appeared this season. A special Americanization program put on by resident Mexican musicians, supplemented with Spanish artist dancers from the Mission Play at San Gabriel Mission, proved a very popular event.

### Independence Dedicates New Civic Hall

INDEPENDENCE, Mo., July 17.—On Sunday, July 4, before an audience of 2000, the new Municipal Memorial Auditorium was dedicated. The program was arranged by the Tiley J. Ford post, American Legion. The musical part was given by the Messiah Chorus of the Latter Day Saints' Church, Paul M. Craig, conductor. Speakers on the program were Col. Louis J. Van Schaick, of Fort Leavenworth; Col. E. M. Slayton of the 110th Engineers, and Mayor Roger T. Sermon. The dedicatory sermon was given by the Rev. E. A. Blackman, Linwood Boulevard Christian Church, Kansas City, Mo.

FREDERICK A. COOKE.



Photos © Keystone Photo Service, L. A.

### "SHANEWIS" AS GIVEN IN THE HOLLYWOOD BOWL

Reproduced above is a night photograph taken at the performance of Charles Wakefield Cadman's American opera, "Shanevis," at the Hollywood Bowl, the evening of June 24, one of the most notable outdoor musical events of record.

In the lower photograph are seen the composer, principals and members of the committee which managed the event. Standing, in center: L. E. Behymer, White Bird, Rafaelo Diaz; seated: Oskenonton, Princess Tsianina, Charles Wakefield Cadman, Margaret Messer Morris, Mrs. William E. Mabee, Mrs. L. A. Irish, Mrs. Lulu Sanford Teftts.

## Native Opera Ideal Upheld by Rochester Folk

CHAUTAUQUA, N. Y., July 17.—The Rochester Opera Company concluded its engagement here on Tuesday evening, July 13, with a double bill, "Cavalleria Rusticana" and "Pagliacci," which served as a triumphant finale to the series of six operas they have presented here. The other four operas were comedies, but the young people proved to be as capable tragedians as they were comedians, and the performances did great credit to producers and cast. Emanuel Balaban conducted.

On Monday evening, July 12, the Opera Company presented "The Pirates of Penzance" to a most responsive audience. Otto Luening, assistant director, was in charge of this performance.

During his stay in Chautauqua, Vladimir Rosing, director of the Opera Company and head of the opera department in the Eastman School of Music, expressed his idea in this new venture as follows:

"There are three objectives for which the Rochester Opera Company is striving. The first is to give America an outlet for native singers through a truly American opera. The second is to give people a chance to enjoy opera in their native tongue. Opera is seldom popular unless it is done in the native language. The gain in effect greatly overshadows the loss through translation. Other countries sing opera in their own language, why not America?"

"The third object is to bring into synchronization the three arts of music, dramatic expression, and the plastic response of the body to rhythm. A good voice is only one of the requirements of a true operatic performer and many famous opera singers have been poor actors. The same is true of the chorus, and it is seldom that the crowd scene is a living mob."

"In the Rochester Opera Company, singers are not cast for their vocal ability alone, but for their physical fitness for the rôles, as well. Rhythmic action in harmony with the lines and the music is a large factor. It is this combination of sound, form, movement, and color in its ideal condition which makes opera the great art it is."

The Rochester Opera Company as an institution is only three years old. It is the realization of an ideal long in the mind of Mr. Rosing and in the short time it has been on tour it has more than fulfilled the hopes of its promoters. The cast is entirely drawn from among the students and faculty of the Opera Department of the Eastman School of Music. No singer who has not had the training in the school and appeared in smaller productions in the school appears with the company, and thus a tradition is built up which in a few years time may be expected to lead to still greater achievements.

GRACE HAMMON.

## MANITOBA APPOINTS EXAMINATION BOARD

### Permanent Body Will Devise Tests for High School Students

By Mary Moncrieff

WINNIPEG, July 17.—The music option examinations which have been conducted for the high schools of Manitoba by a committee of the Manitoba Music Teachers' Association, in conjunction with the Department of Education, have received a tremendous impetus by the appointment of a permanent board. The permanent music committee is to be known as the Music Option Board appointed by the Advisory Board of the Department of Education.

The Board consists of the deputy minister of education, Dr. Robert Fletcher; the registrar of the Department of Education, Andrew Moore; the president of the Manitoba Music Teachers' Association, and the following teachers: Rhys Thomas, Arthur Egerton, John Waterhouse, Mary L. Robertson, Leonard Heaton, Burton L. Kurth, George Rutherford, and Eva Clare, chairman of the Board. The only change of personnel will be the change of president of the Manitoba Music Teachers' Association which occurs each year.

The Board has been holding examinations in Winnipeg and outlying districts. The registration for the 1926 examinations has been the largest in its history.

Clayton Quast, baritone of Chicago, formerly of Winnipeg, will take charge of Burton L. Kurth's vocal class during the summer.

Daisy Workman has been granted the A. L. C. M. of the London College of Music, and will leave shortly for England to continue her studies.

The following teachers recently presented pupils in studio or public recitals: Winona Lightcap, Phyllis Holtby, Gladys Craig, Mabel Craig, Anna Moncrieff, Louise Marshall, W. C. Clement, Ralph Clement, Mary C. Kelcher, Margaret Thexton, Dorothy Young, Mrs. Isfield, Maud Blythe, Florence Enright, Ogilvie Youl, Beatrice Kidd, Alfred A. Zimmerman, A. Allan Vickers, Fred M. Martin, Freda M. Carr and Mrs. H. Sutherland.

### Jeritza Aids Hospital Fund

LONDON, July 1.—Maria Jeritza, who has been appearing at Covent Garden, has promised to lend her help to raise a fund of £2,000 for a local hospital. This will be used to endow a scholarship to enable two women students from Austria to receive the course of two years' training at the British Hospital for Mothers and Babies at Woolwich. Lady Stamford is chairman of the appeal for the fund for the completion of the building for the hospital.

### Philip Abbas to Join Miami Faculty

MIAMI, FLA., July 17.—Philip Abbas, cellist, will be on the faculty of the Miami Conservatory next fall when it becomes the music unit of the new Miami University.

# Representative Clubs in the National Federation



**S**YRACUSE, N. Y., July 19.—Present-day musical Syracuse is largely the handiwork of that band of active enthusiasts—all women—who are known as Morning Musicals, Inc.

One looks about the city and finds that in every direction where there is musical life, this organization has either been the sower that planted the seed there, or it has been among the other forces that have engendered interest as manifested in various activities. One of the children of Morning Musicals, the Music School Settlement, has since grown so large that it has escaped the bounds of one club. But more about that in a moment.

From a small parlor club of four active members, Morning Musicals has grown into a large and many-sided organization which contributes much to the community and is a recognized factor in the musical development of the city. While every element in the Club is necessary to its constant success, it is perhaps not unfair to say that its existence depends primarily upon the interest and work of its active members, of whom there are about only 100 out of a membership of 1600. These active members are the backbone of the Club; without them it would be but a series of subscription concerts, and the interest attached to the progress of the talent of the community, which is one of the distinguishing features of Morning Musicals, would then be lacking entirely.

#### Founded on Solidarity

Perhaps the Club owes its solidarity and steady growth to the influence for good, for impersonal government and respect for majority rule which one president, early in its history, gave it through an unusually long term—Mrs. Edwin S. Jenney, who guided the destinies of the organization for eighteen years, from 1892 to 1910. Mrs. Jenney set a standard for her board members and for the Club which has never been forgotten.

The growth of Morning Musicals has been steady and unspectacular. It has been able to give local singers and players an opportunity for public appearance under the most favorable conditions. Everything that is necessary for a fine setting the Club has been able to furnish—an ideal place in which to appear (at present the Temple Theater), the finest of pianos, a small string orchestra for concertos and arias



Evalina Vernon Honsinger, Who Has Just Ended Her Second Term as President of Morning Musicals, of Syracuse

when desired, and, most necessary of all, a large, appreciative and discriminating audience. This has been of immense value to local performers and has been a very strong stimulus toward serious study.

The concerts by outside artists under

the auspices of Morning Musicals have built up a musical listening public year by year, until now the city has a permanent orchestra for which the Club feels that it paved the way through long years of musical endeavor.

The Settlement School, already re-

ferred to, began in the smallest way, with very little organization, under the guidance of Jessie L. Decker. For years Miss Decker's dream was to see a music school settlement, an orchestra and a symphony hall in Syracuse. She lived to see all but the last-named a reality. But the hall is still in the future.

#### Orchestra Plays

This season the Settlement Orchestra played a Haydn Symphony at one of the Morning Musical recitals—now an annual event toward which the players look and work the entire year.

Having founded the School, Monday Musicals is, of course, still among its chief benefactors, and each year contributes \$500 towards its support. But it has passed to a committee composed of women of the city and draws money from various sources in the entire community. The Club kept it until its demands grew too big for just one organization to manage.

One of the most valuable achievements of the Club is the establishment of scholarships. Five were awarded last year. In this way the organization has helped some talented students who have made good in their respective fields.

#### Retiring President

Evalina Vernon Honsinger, who has just completed her second term of office, has made a fine president and is much beloved by the members of the organization. Mrs. Honsinger was president in 1917-1920 and 1924-1926. Her successor at the helm is Mrs. Charles W. Ball.

The problems which confront the Club are new every year, owing to the ever-changing musical conditions. There are no salaried officers, and the aim is not to make money, but to foster appreciation of and desire for music in the community at large, and to make an ever wider appeal to all classes. Monday Musicals is not a social club; there is no tea connected with it. The recitals, fourteen in number, take place at 10:45 in the morning. The three evening concerts are usually given by renowned artists, and admission to them is included in the membership fee. For its morning series the past season the following outside artists were heard: New York String Quartet with Madeleine Marshall, a former Club member, piano soloist; John Barnes Wells, tenor; Florence Austral, soprano; Ruth Breton, violinist; Walter Gieseking, pianist, and Albert Spalding, violinist. The artists in the evening series were Harold Bauer, pianist; Roland Hayes, tenor, Elisabeth Rethberg, soprano.

## Kansas Women Who Have Helped Launch Native Artists

**I**NDEPENDENCE, KAN., July 17.—The Monday Music Club was founded Jan. 6, 1913, by Mrs. Guy Arey, who called a meeting of ten interested women at her home and perfected the organization. Mrs. Arey still is a member of the Club, as also are these charter members: Mrs. Harry Jiencke, Mrs. C. E. Roth, and Mrs. W. H. Love.

In the first few years of the Club's existence membership was limited to twenty-five, but several years ago this restriction was withdrawn and now there is no limit to the number who may belong. Members at present number eighty-three.

The Club since its beginning has had Monday for its meeting day. Meetings are held bi-weekly. Founded primarily for study, the Club has held to that policy throughout the years. Since joining the National Federation, the Club has studied the course outlined by it for the last three years.

The Monday Music Club joined the National Federation in 1915. Prior to that time it had been affiliated with the General Federation of Clubs. Besides its study and recital work, (a recital program by Club members is given at each meeting), the Club has brought artists to Independence for concerts and has presented several home-talent cantatas that reflect credit upon its members.

The Club presented its first concert course in its ninth year, when it brought Louise Homer, Albert Spalding and Reinold Werrenrath. The following



Mrs. Guy Arey, Who Was Instrumental in Founding the Independence Monday Musical Club

year it brought the Lhevinnes, Mabel Garrison, Elshuco Trio, Arrigo Serato, Arthur Hackett and Edgar Schofield. A deficit resulted this year, but the Club met it from private donations and booked another course for the following

year, consisting of the Chicago Opera Trio, Riccardo Martin, Zollner String Quartet and Alice Gentle. Ernestine Schumann Heink was the 1920 artist. Three years ago a community course plan materialized and the Music Club joined the plan, lending its support to the community course.

It is interesting to note how many musicians the Club brought in the early years, for its concerts, who have since reached high rank as performers or composers. Among these is Charles Sanford Skilton, who in the Club's second year gave an afternoon lecture-recital on Edward MacDowell's "King Arthur." This year, the thirteenth of Club history, a high mark of achievement was the world première of Mr. Skilton's Oratorio, "The Guardian Angel," sponsored by the Kansas Federation and given in Independence, with the Monday Music Club as host for the state meeting. In the third year of the Club, Thurlow Lieurance gave a lecture-recital here. He since has become famed for his Indian music. Alberto Salvi, harpist, came when he was little known, as did also Dorothy Bell.

The Club continued its study during the World War years, but devoted each alternate Monday to Red Cross work.

The Club has given a music program to the public each year for several years. "The New Earth" by Henry Hadley was sung by the Club one year. Grieg's "Spring Cycle" and Gounod's "Gallia" were given other years.

The first cantata was given in the



Mrs. Earl A. Yoe, President of the Monday Musical Club, Whose Ability as Executive Has Played a Large Part in Eliciting Response from the Community

organization's eleventh year. "The Lost Necklace," by Charles Vincent was the cantata and it was given complimentary to the public. "The Egyptian Princess" by Vincent was given in 1924, and this year "The Maid on the Bamboo Screen," a Chinese fantasy,

[Continued on page 11]

# MEPHISTO'S MUSINGS

New York's Stagger Census Might Be Extended to City's Concerts—Another Call to Maxim to Invent a Silencer for Motor Horns—Still Some "Addios" Left for Dame Melba to Sing, If She Decides on Another Farewell—More Than One Way of Booting a Genius—Ernest Newman Examines Depths of Mozart's Feelings—Wanted, the Welsh Word for Irony—A Few Collegiate Definitions for Those Whose Musical Dictionaries Are Out of Date

DEAR MUSICAL AMERICA:

NOW that the so-called "stagger census" has been begun with the idea of relieving traffic congestion in Manhattan, by having workers in the various trades and industries report at different hours, something ought to be done about New York's concerts.

Why should three or four begin at 3:15 or 8:30, when, by moving one forward half an hour and starting another that much later than the usual time, life would be made much easier not only for the critics but for those melomaniacs who feel that they also must divide their time between the various conflicting events of a day.

The Friends of Music have pointed the way by their very popular four-o'clock Sunday programs. The morning musicales of the hotels seem to have as good attendances as afternoon recitals.

Next to beginning programs at the hour announced, I think a little "staggering" of events, might well engage the attention of those whose prerogative it is to make up the city's musical calendar.

SOMETHING ought to be done about offending automobile horns at the Stadium concerts in New York.

They have a way of ruining the pianissimo effects of the orchestra by their honking and squawking in the adjoining streets.

If there is anything more annoying than conversationalists in Carnegie Hall or gossips at the Metropolitan, it is to have a speeding motorist interpolate some of Edgar Varèse's "Hyperprism" effects into Wagner's "Forest Murmurs" or Debussy's "Afternoon of a Faun."

I, for one, prefer my Bach without Klaxon obligato, and I know there are a lot of others who are content to let Vaughan Williams represent the noises of a great city in his "London" symphony, without wishing to have the same thing done as an external embellishment to symphonies by Beethoven, Brahms, Tchaikovsky and others.

Most, if not all of this honking, is probably utterly unnecessary.

The Fifth Avenue buses, I understand, scrupulously avoid making any unnecessary racket in the vicinity of the Stadium, and if motorists generally could be brought to a like state of consideration for the feelings of the throngs listening to these concerts there would be precious few such interruptions as nightly disfigure concerts.

I suppose that if the reasons for these disturbing noises could be sought out in individual cases, the discovery would be made that in a majority of cases fast

driving and the desire to pass another car were at fault.

Why not hang a sign across the street, "Concert in progress. Drive Slow. Make no Unnecessary Noise." Somewhat similar signs have had good results in checking unnecessary noise around hospitals and schools.

Perhaps the multitude of children playing in the streets of the vicinity force motorists to sound warnings to avoid accidents; but, if necessary, it would not be an unheard-of thing to definitely designate the play-streets and keep cars entirely off these, at the same time limiting young America to these specified streets, so far as this particular section of the city is concerned.

The city could afford to spare a few additional traffic policemen just for the purpose of preserving quiet during the concert hours.

In addition to being able to shoot, wield a night stick, climb fire escapes and blow a whistle, every versatile officer should know how to "sh-h-h-h."



WHEN Dame Melba sang her most recent "farewell" at Covent Garden a few weeks ago, parts of three operas, which gave her opportunity to sing "Addio" at least twenty times, were given—the garden scene from "Roméo et Juliette," that at the barrier in "La Bohème" and the closing episode of "Otello." There are also plentiful "addios" in "Rigoletto," "Traviata" and sundry other operas—which may explain why the celebrated prima donna may, as now rumored, find it necessary to go through the ordeal of still another farewell with the Chicago Opera this winter.



HOW deeply did Mozart feel? The question is asked by Ernest Newman in the London *Sunday Times*, where, by way of proving that he wasn't even ruffled by the little argument with Compton Mackenzie, he has continued his discussions of Mozart's character and private life, in the light of recent restorations of suppressed parts of the composer's letters.

At fifteen, the young genius wrote to his sister with apparent indifference regarding hangings he had witnessed. A friend said she had never seen Mozart in a temper. To the age of twenty-four he meekly permitted his father to direct all his affairs. He was even older before he had anything like a real affair of the heart.

The question raised by Newman, as bearing on the prevailing sunniness of Mozart's music, is whether he was incapable of being touched by trials and sorrows or whether he avoided them and had "a philosophical superiority to the unpleasant."

His father, it seems, scolded him on just this point, warning him in one of his letters against "his tendency to react too lightly towards the seriousness and unpleasantness of events, and to put an unpleasant sensation aside and go on drifting in shallower, less troubled waters."

Newman admits readily enough that there is tragedy in Mozart's music—but only momentarily. He takes as a typical illustration a phrase in the Adagio for Strings in the Second Divertimento—the descending B minor phrase which opens the second section. This he regards as one of the most tragic utterances of Mozart—"a blend of noble melancholy and passionate revolt."

Any other composer, he says, and especially a 20th century romantic, would have made it the text for a long rhapsody of sorrow; we can imagine how Tchaikovsky would have wallowed in the emotional possibilities it presents. But with Mozart this mood lasts only a moment; no sooner has the cry been wrung from him than consolation comes, in the shape of a variant of the phrase that swings round into the major and re-establishes the main mood of the work. A similar unconscious procedure will be found here and there in the introduction to another of his most serious works, the C minor Fantasia for piano.

AS a man among men, Mozart counted for little. That, at least, is Newman's opinion, and he ventures the assertion that apart from music he

probably made no greater impression on people mentally than he did physically. He never seemed to be taken seriously as a candidate for a Kappelmeistership—which Newman construes as showing his lack of personal force.

Then, to cap the climax, there was the incident of Mozart being kicked out of the room by Count Arco, the Archbishop of Salzburg's chamberlain. This, writes Newman, was "more than an outrage"—"it was a symbol."

For, he continues, the Count would never have dared to lay his foot on a Gluck, a Beethoven, or even a Dittersdorf.

WHAT has all this, however, to do with Mozart's music?

Newman's contention is that there is, today, a Mozart problem that was not suspected by the nineteenth century Mozartians and that the solution of it would throw a new light on both the man and what he wrote.

Each would help to illuminate the other. It is his opinion that if we could understand what manner of man Mozart really was, physically, intellectually, emotionally, morally, we should win a new understanding of a great many curious features of his work that are now forcing themselves on the attention of critical students; while so thoroughly of a piece is he that many a passage in his letters, many an episode in his life, seems, when we have learned to distinguish the various elements of his artistic tissue, to be the human counterpart of these. Newman contends that the old view of him—that he was so purely and wholly a machine for making music that his music and his outer life were like two circles that revolve simultaneously side by side at the same pace but intersect hardly anywhere—can no longer be maintained.

WHILE I have every sympathy with the English critic's desire to view the composer through the eyes of truth rather than the false spectacles which he contends were put on the world by Mozart's chief biographer, the admiring Otto Jahn, still I wonder if the fame of the man who restored the suppressed parts in the letters will not eventually be much the same as that of the archbishop's chamberlain—that of having once kicked a genius!



AN actor whose only acting consists of saying "all right" once during a performance, even though he has been saying those two words for eleven years, is not an actor, according to a legal ruling. But a singer who once holds milady's hat or flowers, and warbles a single "Si, Signora," is a prima donna soprano of the Metropolitan or the Chicago Opera companies for ever and aye. This seems to be another case of the unwritten law.



IRONY sometimes acts like a boomerang. Two weeks ago, I commented on the amusing slip of a British critic, who had referred to Ardit's "Se saran rose" as a Welsh ditty. Now my ironical remarks have followed a retrograde trajectory, and I have been smitten on the back of the head. An anonymous correspondent writes from Granville, New York:

"These three words are decidedly not Welsh, nor anything like it. Our Welsh word for 'rose' is 'rhosyn,' and the entire Welsh dictionary contains no word similar to 'se.' The nearest Welsh word to 'saran' is 'seren,' meaning 'star.' Furthermore, I am very sorry you have such difficulty pronouncing Welsh names. It really is quite easy, our only difficult sound being 'll'."

I assure my zealous champion of the formidable looking but easily pronounced Welsh language that I do not labor under the delusion that "Se saran rose" is anything other than Italian. But this experience has made me nervous. Hereafter, when I indulge in irony, I shall

dodge instinctively and listen for the whiz of a possible rejoinder.

ITALIAN writers of popular music have decided to substitute their own jazz for the American variety. In retaliation, George Gershwin, Irving Berlin, Jerome Kern, L. Wolfe Gilbert and Ferdie Grofe should be asked to supply for our school books new versions of "Santa Lucia," "Funiculi, Funicula" and "O Sole Mio."



WHILE I cannot personally vouch for the truth of it, one of my imps has just supplied me with a most surprising commentary on the study of music in our various state universities.

It is perhaps unnecessary to note, in extenuation, that young collegians sometimes are flippant, and that if they do not take their other courses any too seriously, they can scarcely be expected to make an exception, in every case, of music.

At any rate, the following are supposed to have been answers given when students were asked to define or otherwise identify musical terms, titles and proper names in a list submitted to them:

1. Mozart—a range of mountains in Missouri.
2. Polyphony—a ten-party line.
3. Coloratura—the race question in the South.
4. Tosca—a famous snake-fancier: "he eats 'em alive."
5. Berceuse—a French liqueur.
6. Tutti—the noise made by horn players.
7. Polonaise—Polish salad dressing.
8. Brahms—the Hindu Confucius.
9. Celesta—a female Chinese.
10. Gotterdammerung—a minced oath.
11. Scordatura—a floor polish.
12. Intonation—state of being pigeon-toed.
13. Schelling—an English twenty-five-cent piece.
14. Portamento—a brief-case or hand grip.
15. Minor scale—wages paid union men when working in coal fields.
16. Meyerbeer—Yiddish for lager.
17. Diapason—illness produced by excess of sweets.
18. Fugue—the shivers; chills and fever.
19. Virtuoso—a college girl who does not smoke.
20. Septet—poisoning from infection.
21. Antiphony—an intense dislike.
22. Meistersinger—a bigger and better sewing machine.
23. Impresario—employee of a pantomime.
24. Hammerklavier—a noted pianist.
25. Sardino—a small variety of fish from which the bones have been removed.

SINGERS who cling to the vain conceit that theirs is a form of the heavenly art should gaze upon this, appearing in a news story on the first page of the New York *Times*:

"A choir of 700 voices sang hymn after hymn while two pianos with relays of pianists furnished the music."

ONE ought not to be too harsh with the embarrassed radio fan, who, on meeting the famous singer in person, only stammers out a question as to whether she has changed her wavelength.



AS a means of shutting out shrill sounds, light sleepers are urged by a letter-writer in one of New York's dailies to try paraffin earplugs. The plugged ear does not bear at all sounds like the crowing of roosters, the barking of dogs or the cries of children. Exactly the thing, these paraffin plugs, for those who attend concerts but do not like ultra-modern music, opines your—

*Mephisto*

### Saxophone Presides at Player's Wedding

LONDON, July 7.—The saxophone played an important rôle in the recent marriage at All Saints' Church, Blackpool, of Edward Holman, saxophonist, and Winifred Barratt. The bride's bouquet was in the form of a saxophone, bride and bridegroom walked out of the church under an archway of these instruments, and on others were played the syncopated strains of two wedding hymns to a large and astonished congregation.

## CINCINNATI OPERAS ARE MUCH PRAISED

### Zoo Forces Give "Lucia" and "Carmen", with Excellent Casts

By Philip Werthner

CINCINNATI, July 17.—The Cincinnati opera season at the "Zoo" started upon its fourth week on July 11. The latest week's contribution consisted of "Lucia di Lammermoor" and "Carmen."

On Sunday night, the first performance of "Lucia" was well sung by an especially good cast. Due to the length of the opera and the long intermission much of the chorus work was cut.

The rôle of Lucia was sung by Melvina Passmore, who was most attractive, acting and singing with understanding and taste. After the Mad Scene she received an ovation.

Forrest Lamont, as Edgar, gave an especially fine portrayal of this rôle, which suited his robust tenor voice in every respect. Ernest Torti, as Henry, sang and acted with his accustomed skill.

Singers of the minor rôles, Themy Georgi, Natale Cervi, Pearl Besuner, and Sam Bova, and the chorus did satisfactory work. Adolph Schmid, the assistant director, conducted this opera.

On Monday evening, the alternate opera of "Carmen" was greeted by a large and representative audience. Unfortunately this opera proved somewhat less successful, even though such a well-known singer as Riccardo Martin was the Don José. He was in fine voice and sang splendidly.

Though somewhat unsuited temperamentally to the rôle of Carmen, Kathryn Browne was painstaking and gave satisfaction. Fred Patton's singing of the part of Escamillo was good, and he is a favorite here. Howard Preston alternated in this part on Wednesday. Cara Ginn's Micaela was an appealing characterization, and she sang and acted it most convincingly. Special mention is due Raymond Koch as Morales, Herbert

## Choral Shrines of Europe Visited by Dayton Leader

AMERICA today has better Church music in its chief centers of culture than do many of the famous European capitals. This is the belief of John Finley Williamson, American by birth, English by extraction, musician by profession, leader of the famous Dayton Westminster Choir by reputation, and enthusiast by nature, who set foot on American soil this week after a journey abroad. He was caught at the dock for a few moments' chat, by MUSICAL AMERICA's representative, after he had disembarked with Mrs. Williamson from the Minnekahda.

They were returning from a hurried tour of Germany, France and England, which they made for the purpose of hearing the famous choirs of Europe and for securing music, new and old, for performance this year by the Westminster Choir for the first time in this country.

There was little time at Mr. Williamson's disposal for talking about the novelties he secured, for he was hurrying back to Dayton, only to leave at once for a conference on church music in Winston-Salem, N. C. But he was not too rushed to show a great enthusiasm for the music he had heard and the reception he had received abroad.

### Visited Bach's Church

"We were most cordially welcomed by Dr. Karl Straube, cantor of St. Thomas's Church, Leipsic, which, you remember, was Johann Sebastian Bach's incumbency. Dr. Straube gave us access to his wonderful library, and among the most noteworthy compositions we secured in Europe were those we were able to get through him. Perhaps the most interesting of these are works by fourteen cantors of St. Thomas who antedated Bach. These have never been sung in this country.

"At Leipsic I made the most interesting discovery that there is a grand-nephew of Felix Mendelssohn who is composing. He is Arnold Mendelssohn,

Gould as Zuniga, Eulah Cornor as Mercedes and Miss Besuner as Frasquita. Others heard were Mr. Cervi, Leon Braude and Herman Tappo. The chorus made a good impression. The orchestra was in especially fine form and gave splendid support to the singers. Mr. Van Grove, the conductor, was received with enthusiasm.

Paul Bachelor and the ballet corps provided effective dances in "Carmen."

### Samuel Insull, Jr., Marries in Chicago

CHICAGO, July 17.—Samuel Insull, Jr., whose father is the mainstay of the Chicago Civic Opera Company, was married the afternoon of July 15 to Adelaide Pierce, daughter of Mr. and Mrs. Charles Ingals Pierce, of 1337 Astor Street. Only the families witnessed the ceremony at the home of the bride's parents. The couple left for Chateau Frontenac, Quebec, planning to sail the following Tuesday for Europe.

### Conditions of "Musical America's" \$3,000 Prize Contest

MUSICAL AMERICA offers a prize of \$3,000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—in the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.

Eighth—in offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.



John Finley Williamson, Conductor of the Dayton Westminster Choir, Who Recently Returned from a European Visit

a man seventy years of age. Mr. Mendelssohn did not begin composition till he was sixty-five, but in these five years he has written some excellent things. I am bringing back with me his "Easter" Motet. A Psalm by Grieg is another composition I secured in Leipsic. It has never been heard here.

"We heard some fine choirs in Europe, but I think the best was the boys' choir at St. Thomas's. The quality of tone that Dr. Straube gets from these singers is astonishing. Some of the singers are as old as nineteen, and there are deep basses among them! Here are preserved all the traditions of Bach.

"Another very excellent body of singers is the choir in the Russian Church in Paris. These are mature men, and their

style is totally different from anything else we heard in Europe. It is thoroughly Russian.

"In England we secured some old songs of William Byrd. I was privileged to see some of the original manuscripts of Byrd at Durham. But copy them I could not! So at London we were lucky enough to procure a number of them for performance by the Dayton Westminster Choir.

### Rare English Music

"We heard a very rare composition while in London—"This Day Christ Was Born," which William Byrd wrote for the coronation of James I. It had not been given since then, which was more than 300 years ago.

"Lovers of the moderns will be interested to hear that the Westminster Choir will give this year a very modern a cappella piece written by Gustav Holst. This we secured in England. It is short, but I think will prove very worth while."

"The English are greatly impressed by the vitality in American musical life," says Mr. Williamson. "The lavish financial backing given orchestras and opera in this country, and the very high quality of the American organizations, seems to them very striking."

"But as to church music here and abroad, I can say without hesitation that we have better in America."

"Though we have with us a number of new and unheard-of works by European composers, the Westminster Choir will, as usual, feature American works. Our programs this year will open with works by Palestrina and other famous old masters, and there will be groups containing novelties from among those collected on this trip abroad, but our final group will be made up of compositions written expressly for the Choir and dedicated to it by American composers."

The Dayton Westminster Choir will be heard in New York in Carnegie Hall on Nov. 23.

STUART MIMS.

## Novelties in Stadium Concerts

[Continued from page 1]

Russia, composed the program for Monday night of last week. They were the Overture "Russian Easter" by Rimsky-Korsakoff, "Night on Bald Mountain" by Moussorgsky, some of the Suite which Stravinsky has collected from the music to his ballet "Petroushka," and the "Pathetic" Symphony of Tchaikovsky. The applause of the great number of listeners showed that, outdoors at least, the "Pathetic" has still little to fear from its competitors. Mr. van Hoogstraten and the Philharmonic played it conscientiously, but much of its neurasthenia was buried in rigid tempi. "Petroushka" was listened to with evident befuddlement by many in the audience, who were obviously summer orchestra-goers only. But the musical antics of Stravinsky's clown and his colleagues at the fair were interesting to a vast majority, and received their customary plaudits.

On Tuesday for the second time this season, Jupiter Pluvius drove Mr. van Hoogstraten and his Stadium followers indoors. In the Great Hall of City College a program of Slavic compositions and Beethoven's Seventh Symphony was given. "The Flight of the Bumblebee" by Rimsky-Korsakoff so pleased the auditors that Mr. van Hoogstraten shooed the insect off its lighting place and caused it to fly a second time. The Overture to the "Bartered Bride" opened the program. Rachmaninoff's tone poem "The Isle of the Dead," and "Fireworks" by Stravinsky were the main numbers in this group. The Beethoven Symphony was spiritedly played. S. M.

### An American Andante

A feature of Wednesday's night's concert at the Stadium was the first New York hearing of a MS. work, the Andante from an Unfinished Symphony, by Roy Harris, twenty-eight-year-old American composer, a native of Oklahoma, who has studied under Farwell, Bliss and others. This work was one of four chosen for premières by the Rochester Philharmonic under Howard Hanson, in the third of a series of concerts of American MS. works, given April 23 last. Since the first hearing,

the work has been somewhat revised by the composer.

Mr. Harris has sought in this brief and rather brooding Andante, according to his own statement, to "develop a form which expresses the remote, groping, religious element, and the active personal element of human emotions."

He has contrived his music fabric with no given key signature, using as a basic motive "the descending major and minor third, ascending minor second, and the chromatic figure which evolves from their juxtaposition." This appears in the score originally in a pizzicato figure for the strings.

The entire rhapsodic movement exploits a reworking of this harmonic relation, with considerable ingenuity in the use of rhythm. Though there is no definite pause in the movement, what may be described as a middle section brings a new treatment of this figure, with somewhat of staccato effect.

Toward the close of the work there is a brief use of the chorale form in a modern harmonic treatment. The composition comes to a quiet close—as if the mood of the muser ended in quiet resignation.

On the whole, Mr. Harris has scored his work with much originality. It sounds well on the orchestra—but as played last Wednesday, many of the harsher dissonances with which it bristles hardly emerged in a rather neutralizing body of tone. It was taken at a rather gingerly tempo—the players seeming to find the reading of its markedly chromatic measures no little task. Thus what seemed designed as climaxes came off rather tamely.

All in all, this is the work of an extremely talented young composer—one who has not yet crystallized a style and who is still something of an experimenter in the byways of harmony.

Somewhat the same experiments have been the preoccupation of Wagner, Scriabin and others, so that it is inevitable that certain resemblances should be felt in form and harmonic color. It is, after all, in bold melodic or rhythmic contours that the individuality of the composer expresses itself most sharply. Mr. Harris shows excellent possibilities

[Continued on page 19]

## Finds Europe's Orchestras Needing Money

Unstable Economic Conditions Have Upset Players' Morale, Says Maurice Van Praag of the Philharmonic, and Most of Them Look to America for Opportunities—Visits Philharmonic's Foreign Conductors in Their Native Haunts

EUROPEAN orchestras have been adversely affected by the strained economic situations across the Atlantic, according to Maurice van Praag, manager of the personnel of the New York Philharmonic Orchestra. Mr. van Praag returned from a tour of the continent in time to be present at the opening of the Philharmonic's series in the Lewisohn Stadium at the College of the City of New York. His trip abroad was made in company of Arthur Judson, manager of the Philadelphia Orchestra and the Philharmonic, and of the Stadium series. Mr. Judson is still traveling in Europe.

"Lack of money has necessitated insufficient rehearsals," says Mr. van Praag, "with resultant lowering both of the orchestras' personal morale and artistic standards. Even the most famous European organizations are inferior today to American symphonic bodies. This observation is based on visits to all the important music centers of Europe."

"On landing, Mr. Judson and I went directly to Heidelberg to attend the Brahms Festival, which Wilhelm Furtwängler was conducting, and to find out his programs for next spring when he returns for his third season as co-leader of the Philharmonic Orchestra. There, as in other places of Europe, we discovered two things; that Europe adores both Brahms and Furtwängler and that there is considerable resentment over the fact that the conductor

spends so much time in America!

"Berlin seemed to be teeming with nothing but musicians eager to come to the United States. I discouraged them as best I could. I told them that the market was overcrowded, musical standards exceptionally high and that, so far as the orchestras were concerned, the union rules were iron-bound. I advised no one, unless of the very first rank, to consider coming to America. It was significant that in Berlin the men of the orchestra came to concerts in ordinary sack suits, unable to afford the traditional formal attire.

"In Budapest, Prague, and Vienna, I found the orchestral situation suffering from the same dearth of money, insufficient rehearsals, etc. In Vienna, Mr. Judson and I witnessed a performance played without rehearsal!"

"The Vienna Philharmonic has, as you may know, one of the finest libraries in the world, containing original manuscripts of all the old masters. Now the orchestra is without funds. The librarian is a man who works without pay, for love of the thing. Meanwhile, the manuscripts are falling to pieces. A head of Haydn is tossed, dust-covered, in a corner. Unless music-lovers come to the rescue, some of our most precious musical heirlooms will disappear. It is a most pathetic sight, especially when you remember that Vienna was the cradle of all our modern music."

"Amsterdam, where Mr. Judson and I visited Willem Mengelberg, who will again conduct the first half of the Philharmonic season, was the only city

where the orchestra—the Concertgebouw—had as many rehearsals as were necessary and where the men were compensated more than adequately for their services.

"In Milan we visited Arturo Toscanini in his beautiful home—almost a palace. There, in his library containing the death masks of Wagner and Puccini, as well as the cup presented to him by the men of the Philharmonic Orchestra after his farewell concert last winter, the maestro outlined his programs for his guest appearances next season."

Mr. Judson went on to Spain and England. But Paris was Mr. van Praag's last stop, as he had to arrive in this country for the opening night of the Stadium Concerts.

### CINCINNATI FOLKS ACTIVE

Artists from Ohio City Heard in Two Other States—Vacation Plans

CINCINNATI, July 17.—Charlotte Wilson and Lucille White, from the class of Romeo Gorno of the Cincinnati College of Music, have given a recital in Morencie, Mich., principally for two pianos.

Louise Hunter, Metropolitan Opera soprano, who received her training at the College of Music and at the Schuster-Martin School, has had a triumph in Spartanburg, S. C., where she sang the rôle of Micaela in "Carmen."

During the vacation of J. Warren Ritchey, Constance Cochnower will preside at the organ at the Church of the Covenant.

Mr. and Mrs. Erich Soroutin will go to Atlantic City. Mr. and Mrs. Lino Mattioli will also summer at Atlantic City. Dr. and Mrs. Albino Gorno go to the Blue Ridge Mountains in North Carolina. Lillian Arkell Rixford has gone to Toronto.

In a recent morning concert at the University of Cincinnati, Howard Fulmer sang "Arm, Arm, Ye Brave." Mrs. Williams played the piano and Waldene Johnson, violinist, and Dorothy Kemp, cellist, were also heard.

PHILIP WERTHNER.

### LEIPZIG HAS FESTIVAL OF HANDEL COMPOSITIONS

Workers' Organization Sponsors Experimental Performance of "Samson" and Other Works

LEIPZIG, July 6.—A Handel Festival held here recently by the Workmen's Society was notable in that it marked the first socialistic musical experiment of the sort in this country.

A feature of the Festival was a performance of "Samson," given in a new arrangement by Otto Didam, in the historic Thomaskirche.

The opening concert was given in the great hall of the new Rathaus. Dr. Robert Riemann made an opening address, in which he hailed the workers' enterprise as a new and important step in the city's music.

The City Council had sponsored the Festival to the extent of offering financial guarantee. The Council was presented at the opening session by Dr. Bartel, intendant of the Leipzig City Theater.

Mme. Helling-Rosenthal sang an aria from Handel's "Esther." The Leipzig Workers' Chorus sang three part male choruses by Erwin Lendvai, under the direction of Paul Michael.

Other events were scheduled during three days, including productions of the opera "Tamerlane" and the oratorio "Herakles."

### Miami Chamber Promotes Civic Music

MIAMI, FLA., July 10.—The Chamber of Commerce has taken a step forward in appointing Mrs. Clifford Littlewood, chairman of a committee to promote civic music. The plan is to form small choruses in the various parts of greater Miami, all working on the same music, later to be combined in a huge chorus. The work is the outgrowth of National Music Week and seems to be receiving a great deal of encouragement among the musicians of the city.

A. M. F.

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# Convene at Chautauqua to Better Church Music

Would Displace Mediocre Hymns with Music of the Great Masters

**C**HAUTAUQUA, N. Y., July 20.—The first church music convention in America, so far as any record exists, will be held in Chautauqua July 22-25 under the direction of H. Augustine Smith, director of fine arts in religion, Boston University, and director of music in Chautauqua.

Professor Smith considers this an opportune time for such a convention "because the interest is coming to fever heat everywhere concerning better church music, readjustment to the times in which we find ourselves, reinvestment of budgets which amount to \$16,000,000 yearly spent for church music in American churches.

"The Sunday night service calls for a new and better type of music coupled with the sister fine arts," he continues. The Sunday school has revolted from the syncopated rhythms, nauseating melodies, and revolting rhymes which have been dished up to children for two generations under the guise of 'opening songs' and 'opening exercises.' Then, too, the American church choir, known as the 'quartet,' is being challenged right and left.

"It has been demonstrated through the affiliated glee clubs of the United States, the glee clubs and orchestras of junior and senior high schools, and the new choral societies springing up everywhere, that America is choral and orchestral after all, and that instead of having to pay a good professional four to sing sacred anthems, the church has in her midst these young people, trained in the public schools, good singers, sensitive melodists, an untouched resource in American sacred music.

"The problem of leadership is another great question. The demand cannot be met until conservatories and private studios rebuild their curricula. Studies that are recognized as vital to a master workman in church music must be established in conservatories, or new training centers must be instituted.

"Then there is the matter of rehearsals. Too often the chief asset of the choral master is sarcasm. He has nurtured it until its shafts and strings operate every five minutes through an evening, depressing singers, killing tone production, and all the spontaneity and spirit that should feature in the rehearsal. Any choir master who has not learned to control his temper and his



H. Augustine Smith, Who Leads Church Music Convention This Week

tongue should be given his walking papers, no matter how fine his musicianship," according to the opinion of Professor Smith. "Discipline in the organization and finesse in musical training are not dependent upon withering criticism. This is a contemptible pedagogy that thrives nowhere else so successfully as in the church choir loft of today."

How to combat these tendencies in directors, and how to set up in their places masters of the baton with constructive methods, is another question for discussion here this week.

Professor Smith knows the demands in the churches today. He has touched every state in the Union with his fine arts programs, speaking in scores of cities on interpretation of great hymns and getting audiences to sing with color and shading and genuine expression. In world and national conventions, he has presented magnificent programs of music and worship. In Birmingham, Ala., last April, with the aid of church choirs and public school music units, he presented before the International Sunday School Convention—which has previously sung gospel hymns and nothing else—a high school chorus of 1000, singing excerpts from "The Redemption" and "Xerxes"; a chorus of 400 church singers in Franck's setting of the One Hundred Fiftieth Psalm and the double chorus from the "St. Matthew" Passion; a chorus of 250 junior boys and girls

singing "How Lovely Are the Messengers" from "St. Paul," and "Land of Hope and Glory," by Elgar; a combined band of 100; and a combined orchestra, also of 100 pieces. This music, together with responses, prayers, hymns, and dramatic presentations, made a tremendous impression upon the audience.

## In Ohio

For two weeks during June Professor Smith conducted classes in the fine arts in Ohio which were attended by over 2000 ministers, organists, choirmasters, church school officers and teachers, supervisors of music, and laymen. At Lake Geneva, Wis., 400 more are expected to attend the three-day conference on the fine arts which begins Aug. 1, under his direction. Professor Smith finds an ever-increasing interest in this movement to clean up church and Sunday school music and establish better, more devotional music with more trained people partaking in it.

Some of the speakers at the convention here will be as follows: Mrs. Edgar Stillman Kelley and Mrs. Grace Widney Mabee, president and chairman of church music, respectively, of the National Federation of Music Clubs; C. M. Tremaine, director of the National Bureau for the Advancement of Music; Rev. Earl E. Harper, chairman of the Commission on Church Music of the Methodist Episcopal Church; Howard S. Braucher, secretary of the Playground and Recreation Association of America; Albert Stoessel, conductor of the New York Symphony in Chautauqua, director of the Worcester Festival, of the New York Oratorio Society, and of the department of music, New York University; Albert Cotsworth, music and art critic; Hugh Porter, organist of Chautauqua Institution and of Calvary Church, New York City; and Professor Smith.

Ministers and associate pastors, directors of religious education, superintendents and teachers in church schools, organists and choir directors, and community song leaders are expected to attend.

The Chautauqua convention comes at the peak of the July music program, with the New York Symphony giving daily concerts, a festival performance of "Messiah" sung by 100 voices under Professor Smith's direction and accompanied by the orchestra, and with a Sunday service featuring worship, great music, and drama. Ernest Hutcheson plays a Tchaikovsky Concerto with the orchestra on the eve of the convention. Edgar Stillman Kelley's "Aladdin" Suite will be played the first night with the composer present, and on Sunday afternoon Mr. Porter will give an organ recital of compositions by Schumann and Schubert.

GRACE HAMMOND.

## Cincinnati Musician Weds

CINCINNATI, July 17.—Ann Meale, of the Cincinnati College of Music, was married recently to Michael Di Girolamo of the Santa Maria Institute. Mrs. Di Girolamo intends to continue her teaching next season at the college. P. W.

Serbian Conductor Sues Critic for "Libel"

**B**ELGRADE June 30.—Because a well-known critic of this city wrote in a review that the gestures exhibited on the rostrum by M. Hristitch, director of the Belgrade Opera, resembled those of a "traffic officer," the latter sued him for 10,000 dinars damages. This was the first case ever recorded of such a suit in Belgrade. The plaintiff did not appear at the trial, and the journalist's attorney contended that the offending passage did not constitute an injury, because a "traffic officer" was a worthy functionary of the State. Nevertheless, a sentence of three days in prison and a fine of 1,000 dinars was imposed, although there is a strong sentiment for a rehearing of the case.

## CLEVELAND FACULTY GIVES SUMMER RECITAL SERIES

Institute Sponsors Historical Programs for Edification of Public and Short Term Students

**C**LEVELAND, July 17.—Summer concerts have been presented in Cleveland for the first time by artists from the Cleveland Institute of Music, and their popularity has been proved by the large audiences which they have attracted. Instead of the all-too-meager summer musical calendar, usual during the hot months, there have been daily programs by the famous European and American artists of the faculty of the school.

The week of July 19, the fifth in the historical series of programs, tracing the literature for piano, violin and voice, Brahms' compositions will be the subject for both Beryl Rubinstein, pianist, and André de Ribaupierre, violinist, Fantaisie, Op. 116, will be played by Mr. Rubinstein at his concert, Tuesday afternoon, illustrating the composer's importance in the history of literature for the pianoforte. Another number will be Fantaisie in F Minor by Chopin.

Mr. Rubinstein will also play the piano part in Brahms' Sonata in D Minor which Mr. de Ribaupierre will give as part of his program, Wednesday afternoon, in the series in violin literature. These two musicians are very well known for their sonata recitals during the winter concert season, but this is the first time they have appeared together in the historical series.

Included in Mr. de Ribaupierre's program will be Lalo's "Symphonie Espagnole," Vieuxtemps' "Ballade et Polonoise," and Scherzo Tarentella and Polonoise in D Major by Wieniawski.

On Thursday afternoon, John Peirce will give the program of songs of France, Italy and Spain postponed from a previous week.

Arthur Loesser will continue his lecture-recital series on Bach's life and works, Friday afternoon, with a discussion of Bach and the church.

These daily concerts are open to the public as well as to music students, and are given Tuesday, Wednesday, Thursday and Friday each week at 4 p. m.

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### Typewriter Clicks Heard in London Ballet Score

LONDON, July 7.—The Diaghileff Ballet Russe revived the little ballet "Parades" of Erik Satie on the same bill with the late composer's "Jack-in-the-Box." Its two chief claims to attention are the facts that it contains a typewriter in the score and that it serves as a vehicle for a passing phase in the art of Picasso. Massine designed the choreography.

In the intervals some piano pieces by Satie were played by Marcelle Meyer and three pieces by the orchestra under Eugene Goossens. Four new pieces by Stravinsky were played by Mme. Meyer. "The composer appears to have reached, in his eclectic journey down the ages, the Mendelssohnian period," was the verdict of the *Times* critic.

### LOS ANGELES APPLAUDS PILGRIMAGE PLAY'S MUSIC

Numbers by Smallman A Cappella Choir Add to Appeal of Production—Tenor Engaged for Opera

LOS ANGELES, July 17.—The fine singing of the Smallman A Cappella Choir is adding much to the effectiveness of the Pilgrimage Play, "Life of Christ," which began its seventh annual season on the evening of July 7. The forty singers of the organization mingle all in costume with the actors on the stage, singing their various numbers as a part of the regular action of the drama. Among the numbers are "Come Thou Saviour of Our Race," a traditional Jewish melody dating from 1524, "Glory to God in the Highest" from Handel's "Messiah," "Blessed Be the Lord of Israel," from Gounod's "St. Cecilia" Mass, "Hosanna" by Heber and a number from Bach's "Christmas" Oratorio.

Raymond Harmon, tenor, who returned recently from two years' study abroad, has been engaged to appear in leading roles with the San Diego Civic Grand Opera Company this fall. Mr. Harmon will sustain the roles of the Duke in "Rigoletto" and Alfredo in "Traviata."

Carl Bronson, teacher of singing, presented several of his singers in a recital in the Music Arts Hall. Those appearing were Ruth Bronson, Clemence Apperson, Harrison Hopkins, Wallace Phelps, Ann Whitefield, Almena Bullock, and Werden Neil Reinert. Sylvia Hardin, violinist, was the assisting artist. Neil Stegner played the accompaniments.

### Coast Music Settlement Elects Officers

LOS ANGELES July 10.—The annual election of directors of the Los Angeles Music School Settlement was held recently at a luncheon at the Hotel Biltmore. Mrs. Leiland Atherton Irish acted as chairman and introduced the following speakers: Mme. De Zaruba, Rabbi Magnin, Antoinette Sabel, Mrs. Dean Mason, Carrie Stone Freeman, L. E. Behymer, Charles Wakefield Cadman and Mrs. Mattison B. Jones. Mme. De Zaruba was again chosen president. Other officers are Mrs. Jones, Mrs. William Hollzer, Suzanne Joyce Spear, Mrs. Isaac Pelton, Helen Hoffman, Pearl Lytton and Carrie Stone Freeman. The board of directors includes: Mrs. Jones, Tasca Tolces, Mrs. Hollzer, Maude Bergandi, Mrs. Lewis I. Levinson, Mrs. C. E. Albright, Helen Hoffman, Mrs. Irish, Mrs. W. E. Kinney, Mrs. J. Edgar Brown, Mrs. Ben Bledsoe, Mrs. C. E. Wierick, Rose Conrad and Mrs. H. Lew Zuckerman.

H. D. C.

### Programs in Oregon Center

PORLAND, ORE., July 3.—Bernice Helme, pianist, was presented by the Lions' Club in a recital for the benefit of Stephen Whitford, pianist, who is ill. On the program were classical works and compositions by Louis Victor Saar, Louis Kaufman, violinist, with Edgar E. Coursen as accompanist, was heard recently in numbers by Bruch, Paganini, Sarasate, Wieniawski and Kreisler arrangements.

J. F.

### Milwaukee Gives \$11,500 to School Bands for Instruments

MILWAUKEE, July 17.—The Milwaukee School Board is falling into line with the extraordinary interest manifested in music in this city in the last few months and has appropriated \$11,500

for new band instruments in the schools. Herman F. Smith, supervisor of music, had estimated that \$23,000 was needed fully to equip all school bands. However, Mr. Smith expressed himself as delighted to get the \$11,500 appropriation, and will ask for the additional amount next year. A minimum esti-

mate of \$6,375 had been turned in, but this was doubled by the School Board. Outdoor music is attaining a tremendous vogue in Milwaukee this year. The latest indication is the Sheridan Park concert of the Cudahy Community Orchestra, directed by Carl Eppert.

C. O. S.

### SWEDISH SINGERS HOLD PACIFIC COAST FESTIVAL

#### Native Music Is Feature of Choral Events Heard in Oakland—Soloists Assist Singers

OAKLAND, CAL., July 14.—The Pacific Coast Division of American Union of Swedish Singers held its annual Convention and Festival, in Oakland, June 23 to 28. A number of Washington and California glee clubs and choruses were represented.

A number of social meetings and several rehearsals filled the early days of the convention, culminating in a singing festival at the Hotel Oakland Auditorium, on the final evening.

Opening with "The Star-Spangled Banner," which was sung magnificently, the chorus gave works by Wennerberg and Frieberg, the first number a dignified chorale, and the second a rousing number, which the chorus sang with enthusiasm. The second group listed "Vart Land" by Josephson; "Morgan-sang" by Abt; "Carry Me Back to Old

### "SWEETHEARTS" SUNG

#### St. Louis Municipal Theater Presents Good Cast in Herbert Work

SAINT LOUIS, July 17.—The current offering of Victor Herbert's "Sweethearts" at the Municipal Theater is finding great favor with the vast audiences. It has been given twice before, and its music is therefore quite familiar.

Dorothy Maynard as *Sylvia* was entrancing and she sang well, as usual. Thomas Conkey had a fine chance for singing and acting in the part of *Franz*, and Edward Militore sang most acceptably as *Licut. Karl*.

Bernice Mershon, Mary Margaret Nobel, Robinson Newbold, William J. McCarthy, Irene Dunn, Detmar Poppen, Roland Woodruff and others filled their parts in highly approved fashion.

HERBERT W. COST.

#### Conneaut Lake Festival Held This Week

The second annual Music Festival took place at Conneaut Lake, Pa., July 17 to 25. Those participating included the Pittsburgh-Apollo Male Chorus, Harvey B. Gaul, conductor; the Rochester Philharmonic Orchestra and the Rochester Opera Company, Vladimir Rosing, conductor, and a festival choir of 1000 voices. Among the works scheduled to be given were Cowen's "The Rose Maiden" and the Biblical opera, "Joseph."

#### Director of Quaker City Philharmonic Resigns

PHILADELPHIA, July 17.—Dr. Charles S. Hirsch has resigned as managing director of the Philharmonic Society, a post he has held in conjunction with that of treasurer for the eight years of the society's existence. This organization has made notable achievements in providing or its membership Sunday evening symphonic concerts by its own orchestra and by visiting orchestras including the Boston, Philharmonic, Cincinnati and Chicago. In the early days, Dr. Hirsch explains, he was able to handle the details of the few concerts without too much trespassing on his practice and business affairs. The elaborate policy of recent years, including extra concerts and visiting orchestras, has made necessary his resignation from an office which he has held with the greatest efficiency and the highest artistic ideals.

W. P. M.

### Lusk Hailed in Prague Festival

PRAGUE, June 22.—Milan Lusk, American violinist, now on his third European tour, was received with applause when he made an appearance at the opening of the eighth Sokol festival here on June 11, in Metnana Hall. In contrast to the Slavic numbers which the Prague Philharmonic played on a brilliant program, Mr. Lusk played the D'Ambrosio Concerto. Immediately following on this success, it is understood Mr. Lusk was offered a tour of England, including London, Manchester and Leeds, by Mr. Swojsik, manager of Jan Kubelik. The tour would be made in connection with the Prague Teachers' Choral Union next October, but Mr. Lusk's engagements in America prevented his acceptance of the offer.

mate of \$6,375 had been turned in, but this was doubled by the School Board. Outdoor music is attaining a tremendous vogue in Milwaukee this year. The latest indication is the Sheridan Park concert of the Cudahy Community Orchestra, directed by Carl Eppert.

C. O. S.

## STEINWAY SOIREE FOR MUSIC FOLK ABROAD

European Function Attended by Concert Celebrities and Noted Critics

BERLIN, July 1.—Many celebrities in music were present at a dinner given by Frederick T. Steinway, president of the Steinway and Sons Company of New York, and Mrs. Steinway in the small banqueting hall of the Hotel Esplanade. It was a gathering of musicians, many of whom made their American debuts under this firm of piano makers.

The seventy guests were seated at round tables with masses of crimson roses, the host and hostess, with William R. Steinway of London, general director of the Steinway interests in Europe, presiding over the three head tables.

The guests included Mr. and Mrs. Fritz Kreisler, Luise Wolff, Melanie Kurt, formerly of the Metropolitan Opera; Dr. Erich Kleiber, general music director of the National Opera; Joseph Schwarz, the baritone, and Mrs. Siecken-Schwarz; James Quast and his artist wife; Mme. Schoen-René of New York and Berlin; George Meader, American tenor, who took part in the recent Baden-Baden Festival; the pianists Carl Friedberg, Ignaz Friedman and Edwin Fischer; Maria Olszewska, of the Municipal Opera; Richard Tauber, the German tenor; Albert Coates, the London conductor, and Mrs. Coates; Louis Bachner, American professor of the National School of Music; Arpad Sandor, just returned from his American season; Oscar Bie, German music critic; Dr. and Mrs. Leopold Schmidt, Dr. Theodor Wolff of the *Tageblatt*, and Dr. Georg Bernhard of the *Vossische Zeitung* and their wives.

William R. Steinway, who was the only speaker of the evening, gave a witty talk in which he outlined an intimate picture of the Steinway family.

Mr. and Mrs. Frederick T. Steinway left subsequently for a stay at Carlsbad.

### Mary Macnair to Teach Eurythmics at Carnegie

PITTSBURGH, PA., July 19.—Mary B. Macnair of London, England, will join the faculty of the Carnegie Institute of Technology the coming year as instructor of Dalcroze Eurythmics in the department of music of the College of Fine Arts, according to an announcement of Thomas S. Baker, president. Miss Macnair, who is a certified teacher of Dalcroze Eurythmics, is a graduate of the College Musical Belge at Antwerp, and was silver medalist at the Geneva Conservatoire. She is an accomplished pianist, a lecturer on musical subjects, and is known as a successful teacher of rhythmic dancing.

### Alexander Brachocki, Pianist, Weds

Alexander Brachocki, pianist, and Florence Marie Linke, daughter of Mr. and Mrs. Stephen Linke of Flushing, L. I., were married on June 29 at St. Hedwig's Church, Floral Park, L. I. The Rev. Wilamowski officiated. The ceremony was followed by a reception at the home of the bride.

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# The PHONOGRAPH MONTHLY REVIEW

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First issue Sept., 1926

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**Kansas Club Women****Launch Young Artists**

[Continued from page 5]

was produced. An admission charge was made for this and the money was used to help meet the expense of producing "The Guardian Angel" and financing the visit of the Kansas City Little Symphony. The Club also financed a school children's memory test matinée by this orchestra on its visit here in the spring.

The Club co-operates with civic organizations and schools in every movement to better music conditions and helps to cultivate a taste for the best in music. How well it has succeeded is evidenced by the response made by the townspeople this spring when contributions were asked for the financing of the Skilton première. The expense for this including the visit of the Kansas City Little Symphony, was contributed by Music Club members and other citizens interested and the concerts were given free to the public—an unprecedented happening, no doubt, in Federation history. This was made possible largely through the executive ability of Mrs. Earl A. Yoe, the president.

The Club sponsors a Junior Music Club composed of senior high school girls. At a recent meeting the Junior members gave the recital program. Junior members enter the Senior Club when their high school education is completed. The Monday Music Club encourages town observation of Music Week each year, contributes to the scholarship loan fund and co-operates in every way with the National Federation to further its aims.

**WICKS BACK FROM NORWAY****Long Beach Violinist Gives Number of Programs and Plays Own Works**

LONG BEACH, CAL., July 17.—Ingwald Wicks, Norwegian violinist, has returned after eighteen months spent in Europe in concertizing and study. Accompanied by his wife and their little daughter, Virginia, he made a visit with his parents in Norway and then proceeded to Paris, where he studied with Edouard Nadaud. Several of Mr. Wicks' compositions are being published by Maurice Senart of Paris.

Since his return to Long Beach, Mr. Wicks, who is a brilliant performer, has been heard on several programs. At a musicale given by Nine Krienkamp, he played Nardini's D Major Sonata, the B Minor Concerto of Saint-Saëns, Debussy's "Minstrels" and two of his own compositions—"Ode to the Desert" and "Valse Caprice." He also played at Rolla Alford's reception for Yeatman Griffiths, and at the Rotary Club banquet in the Hotel Virginia on July 7.

Mr. Wicks' accompanist is his wife, Ruby Stone Wicks, who is herself a composer. She will assist him in his concerts on the Pacific Coast this season, and in his tour of France, Germany, Denmark, Sweden and Norway which he will make during the 1927-28 season.

ALICE MAYNARD GRIGGS.

**Prize Contest Offered in Redlands**

REDLANDS, CAL., July 17.—In an effort to make Redlands one of the musical centers of the State, W. E. Howard has offered to sponsor and finance a \$1,500 prize contest to determine the best amateur vocalists, violinists and pianists in California. The offer is contingent, however, upon the success of the special tax levy for music which was scheduled to come up at the recent municipal election.

H. D. C.

**Holiday Happenings in St. Louis**

ST. LOUIS, July 17.—Michel Gusikoff, newly appointed concertmaster of the Philadelphia Orchestra, is making a farewell appearance in the Missouri Theater. Charles Previn, conductor, has arranged some especially attractive music for the reopening. Elizabeth Cueny and her sister Alma have left for a summer tour of Spain and other Mediterranean countries.

H. W. C.

**Delaunois Recuperating After Illness**

Raymonde Delaunois, mezzo-soprano, who has been a member of the Metropolitan Opera forces for some seasons, is recuperating after an illness, according to the Paris *Comœdia*.

**Munich Plans Huge Choral Performance of "Ninth"**

MUNICH, July 12.—A forthcoming event in this city will be a noteworthy performance of Beethoven's Ninth Symphony, in which some 1,500 singers will be heard in the choral movement, under the baton of Knappertsbusch. The soloists will include Paul Bender and Lotte Leonard, Luise Willner and Heinrich Knotz. The orchestras of the Bavarian State Theaters will play the instrumental score.

**MILWAUKEE LAUNCHES LEAGUES FOR SINGING****Contests for Group Work Utilize Novel Plan of Averages as Marks of Achievement**

MILWAUKEE, July 17.—In applying the principle of the baseball league to group singing, with bodies of 5,000 to 10,000 as contestants, this city has done something decidedly new. An all-summer league has been formed, with five parks enlisted in the battle song. Attendance is to be one of the prime considerations, and thirty points have been allotted for this out of a possible 100. Energy has also been allotted thirty points, skill in singing thirty points, and deportment ten points.

Standings will be published from week to week to foster increasing interest in excellent singing. Up to date it is notable that Lake Park, the richest portion of the city, is at the bottom in singing standing. Washington Park in the rapidly growing pioneering Northwest side expresses zeal in singing. This park leads the entire city. Mitchell Park, on the south side, is a factory section with many Scandinavians and other nationalities, whose members love to sing. Here the standard is high.

Kosciuszko Park is in a Polish section, and here the singing is sure to be full of fire and vitality. The Poles have the only regularly organized grand opera company in the city.

Due to the interest in singing and the additional publicity given the weekly band concerts, the attendance has been the largest in many years. Apparently, the people would rather make their own music than hear the band play, although the interest in the band music is growing since the singing was included.

Frederick Carberry, the director, believes that singing should be a jolly exercise. Hence he springs many a quip and joke to carry out his idea. Having been active on the stage and as a concert tenor for years, he is an entertaining leader.

C. O. SKINROOD.

**New Members for Allied Arts Staff**

WATERLOO, IOWA, July 20.—Two new instructors have been added to the faculty of the Allied Arts Conservatory according to an announcement of the director, C. Albert Scholin. Charles J. Ball will teach reed and brass instruments. Mrs. C. E. Howard, who has studied abroad for twelve years and has been an instructor at Bethany College, Topeka, Kan., will teach Italian, French and Spanish.

B. C.

**Hedley Cooper Becomes Citizen in Dallas**

DALLAS, TEX., July 17.—At a luncheon of the Dallas Patriotic Association, July 3, Hedley Cooper, local violinist, and winner of prize for composition in the State Fair Contest, was among a number of other new American citizens to be honored. Mrs. A. V. Lane, president of the Association, presented him with a copy of the Constitution, the American Creed, and a small American flag. He was also presented with a silk flag by a friend. Mr. Cooper was born in England and has been living in Dallas since 1920.

C. E. B.

**Newburgh to Open Conservatory in Fall**

NEWBURGH, N. Y., July 17.—A conservatory of music, under the auspices of John W. Nichola, of the vocal department of Vassar College, and Arthur L. Collins, organist and choir director of St. George's Episcopal Church, will be opened here in September. The Conservatory will offer studies in the departments of voice, piano, organ, violin, cello, theory, sight singing and appreciation.

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Compiled by  
MILTON WEIL

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**Table of Contents**

Musical America's Symphonic Prize .....	11
Music Study in the United States .....	13
How to Enter the Concert Field .....	15
Cost of a Début in New York .....	17
Grand Opera and Its Opportunities .....	19
Opera in America .....	21, 23
Managers and How They Operate .....	25
Leading National Organizations .....	27
Listing of American Cities .....	29 to 217
Listing of Canadian Cities .....	217 to 221
Artists Available for Professional Engagements .....	222 to 243
Prizes and Scholarships for 1926-27 .....	244 to 249
Schools of Music and Their Directors .....	250 to 260
Orchestras and Their Conductors .....	261 to 274
Some Representative Music Teachers .....	275 to 289
Music Conventions in 1926 .....	290 to 291
Festivals and Music Weeks .....	291 to 293
National Music Week .....	293 to 295

For Index to Advertisements See Pages 296-297

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NEW YORK, JULY 24, 1926

## ARTISTIC IMMORTALITY

A MONOGRAPH might be written on the psychological influence of the modern system of advertising upon the sensitive temperament of the creative artist. Such a study would undoubtedly show that there has been a change in the general attitude of writers, musical and literary, toward their work and toward their position in the social scheme. The writer of today is more concerned than were those of previous centuries with the question of popularity and immortality. When it is the habit of the age to proclaim in print the virtues of everything from cigarettes to symphonies, the mind of the artist, responsive to currents of contemporary thought, must inevitably be affected in some degree by the fever of publicity.

If one could, by a magical intuition, recapture the thoughts of Bach in his creative hours and his reveries in times of slumbered ease, it is doubtful if one would discover that he gave the slightest consideration to the popular opinion of his works or to the rank that he would occupy in the eyes of posterity. When he composed an organ fugue or a cantata, he was engaged in the very practical task of writing music for a church service, and he was preoccupied solely with the problems of construction. One cannot imagine him as striving for effect, catering to the tastes of his day or trying to be "different." One thinks of him as being profoundly unconscious of his genius and not worried at all as to whether or not his works would survive him.

If he were alive today, it is probable that he would be able to preserve this serenity of spirit, which was an integral part of his character. But

he could not remain unconscious of the scramble for fame which is a mark of our highly competitive civilization. A complex variety of causes has brought about a gradual change in the attitude of artists toward life. To the disinterested and observing eye, they now seem as a class to be impatient with the past, discontented with the present and bent upon producing "the art of the future." There are individual exceptions, of course, but they serve to emphasize the general tendency.

The desire for popularity and fame is not an unworthy trait in human nature. But when it occupies the foreground of consciousness, it is a deterrent to actual accomplishment. The main concern of the artist should be to express his ideas to the best of his ability, to concentrate upon the always difficult problems of casting the intangible into tangible forms. He is hampered in this task, if he is continually beset by other considerations—by fears of being commonplace, by the temptations to be "individual" at any cost, and by the dangerous delusion that futurity can be gained by reaching for it. The more deliberately he strives for artistic immortality, the greater is the probability that he will produce works devoid of inspiration, which is the vital essence of enduring art.

## COMMUNITY MUSIC

IT is only in recent years that the phrase "community music" has become a part of our national vocabulary, and like many new phrases it is used with a wide variability of meaning. In some cases it is confined to instances in which there is actual popular participation, as in community singing; in others, it is extended to apply to any manifestation of common interest of masses of people in musical performances or enterprises. In the July issue of *The Musical Quarterly*, J. Lawrence Erb makes some pertinent comments on this subject.

"The present use of the term," he writes, "is neither sufficiently inclusive nor sufficiently discriminating. Mass singing of familiar songs, valuable as it is in certain directions, does not exhaust or even do justice to a term which should include every phase of musical activity; moreover, the rough-and-ready standards attending community singing in the past are entirely inadequate as criteria for any type of performance except what is spontaneous and inexpert. This is not to say that community singing, as at present understood, has no place in the scheme of things. On the contrary, there might well be more of it. But it represents the rudimentary phase of something much more elaborate and worth while, and should not be permitted to usurp too large a place in the scheme."

"Community music properly includes all forms and phases of music which serve the community and grow out of it. It is therefore of the utmost concern to everyone actively engaged in music to discover just what goes to make up this composite. Even for those whose tastes do not incline toward the crowd, it is not wise to withdraw into a precious little coterie and enjoy themselves too exclusively in the rarer musical atmosphere, while all around there exists another different musical condition whose influence is ever increasing. One cannot escape the spirit of the times. The problem is not, whether we shall or shall not align ourselves with current musical activities, but how we as individuals and communities can get the most out of them."

"The aim of a community music campaign should be to create so widespread an interest in such a diversity of musical activities that every individual in the community may find an outlet and may be stimulated into musical expression. If, as we are assured by those who ought to know, music has a beneficent effect upon every person subjected to its influence, it is the business of community music to afford to each individual the fullest opportunity to come into contact with this influence in the most

## TWO WEEKS' NOTICE ESSENTIAL

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effective way. If, as we are also assured, the effect is so much more advantageous if the individual takes active part, the obvious business is to create every conceivable type and kind of organization and activity for musical performance.

"The only caution which needs seriously to be sounded in connection with community music activities is that there is always danger of killing the interest by insisting too soon upon elevating the standards of taste. People—you and I, for example—do not react sympathetically to deliberate attempts either to patronize or to 'elevate' them. Moreover, it is a question to what extent a man's diversions ought to be subject to revision or pressure aiming at their 'improvement.' Changes in taste, usually for the better, generally come as horizons widen and the mind grows."

Mr. Erb need not feel apprehensive about any possible disastrous results from attempts to "elevate" popular taste. As Theodore Thomas pointed out long ago, the best music will become "popular" if large numbers of people are given the opportunity to hear it frequently until it becomes familiar. As concrete evidence of this, one can adduce the quality of the programs being presented this summer in the Lewisohn Stadium in New York and the Hollywood Bowl in California. The high artistic standards of these concerts have not resulted in any falling off of attendance, and there is every evidence that the programs are liked and appreciated.

## Personalities



Soprano and Teacher in Mid-Western Locale

Lottice Howell, American soprano, has recently been chosen to sing the leading feminine rôle in W. Franke Harling's new "jazz" opera, scheduled to have its première in New York in September at the Imperial Theater. Miss Howell is shown in the photograph with her teacher, Sergei Klibansky, with whom she studied during the early summer in Chicago. Miss Howell is now on vacation in her home city.

Davies—It was announced at the meeting recently of the University College of Wales Council, that Sir H. Walford Davies had resigned the post of professor of music, but would retain his directorship of the Welsh National Council of Music. To both these posts he was appointed in 1919.

Beecham—Sir Thomas Beecham, English conductor, has been manna to the journalist for many years, and it has often been said that his remarks, his witticisms and his paradoxes should be collected and preserved. Sir Thomas has so far been spared the anthology. He is about to bring out a "Book on Music," full of new and original matter. The book is to be published in the autumn and is one of several to come.

Dulac—A protagonist of an unusual wind instrument is Edmund Dulac, a skilled player on the nose-flute, which is made of bamboo, with the embouchure at the end instead of at the side. It is played by applying the embouchure to the nostril, through which the breath is passed instead of through the lips. He contemplates giving a recital in London and including in his program a Concerto for nose-flute and muted saxophone by George Antheil, young American composer.

Battistini—The cables carry the surprising news that Mattia Battistini, the veteran Italian baritone, has taken up his residence in a monastery in Trastevere. He has not, however, definitely retired from the stage, as he will soon give a gala performance to celebrate the fiftieth year of his début in opera, which took place in Rome, Dec. 11, 1878. He relates that Luigi Manzocchi conducted, and that after the performance the famous leader pronounced him "an artist who knows his own way."

# Point and Counterpoint

By Cantus Firmus, Jr.

## Atonality and Ear-ache

**W**E have suffered in the past some jarring impacts prepared in the high-explosive laboratories of the modernists. Not that the memory rankles; far from it. Give us these every time in preference to the insistent whirring of riveters' tools that makes the day vociferous in ever-changing Manhattan. At least, a movement from the atonal atrocities can only last a reasonable time. Nature and the weakness of the flesh intervene to curb the too energetic composer.

That there are folk across the water who feel much the same way about it is evident in a recent squib by Greville Cooke in the London *Sackbut*. To illustrate the subject "Atonality in Music," Mr. Cooke imagines a dialogue between an oldster and a youngster, which runs in part as follows:

### Those Wicked Chords

**S**ENEX. Why are the chords so beastly—why are there no tunes, why do you hammer away on the cymbals as if—

**JUVENTUS.** You do not understand. If you will sit quietly on the magenta cushion over there, I will go into the whole matter slowly and thoroughly. Tonality and the whole harmonic system based on it, are really conventions. By which I mean, the meaning understood of them is after all but an arbitrary one. Why should we use only the diatonic major and minor scales?

**SENEX.** We don't. There's the Pentatonic scales; the ancient Modes, in their direct and plagal forms; and the new-fangled Tonal scale, and—

**JUVENTUS.** You don't see my point. Why have any scales at all? Why bind ourselves down to the use of certain notes and chords based on tonal intervals? There's not the slightest reason why we should, when we come to think of it. It's only that we have got so used to it, that we find it difficult to "unthink" ourselves out of it.

**SENEX.** Well, hang it all, why do anything? Why wear a shirt, why ride in trams, why shake hands, why speak English, why—

### The Uncivil Locomotive

**JUVENTUS.** New powers are added to music by the acquisition of unbounded freedom. Music will soon be able to represent a teaspoon! Have you heard Honegger's wonderful tone-picture of the rhythmic dynamism of a Pacific engine?

**SENEX.** I have. There was nothing very pacific about it.

**JUVENTUS.** Then you will appreciate the amazing power in the new music of presenting the bewilderment caused by the

impact of tremendous power, overwhelming noise, and the piston-pulse of passion, upon a sensitive ear.

**SENEX.** I do . . . thoroughly.

### Making Sure

**F**ROM the Antipodes—Melbourne, to be exact—comes the report that Percy Grainger has arrived for his con-



cert tour accompanied by four grand pianos. However, states the Australian *Musical News*, "he thinks it inadvisable to take more than two of them onto the platform at once—it might injure his technic. He regards the other two just as a reinforcement should the evening be too intractable at the first hit." Those of us who remember the blonde-haired artist's dynamic performances in New York will have a sympathetic spot in our hearts for the too-too-infallible instruments!

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### The Pibroch

Question Box Editor:

What is the exact meaning of "pibroch?"

VERA T.

Marquette, Mich., July 10, 1926.

A pibroch is a set of variations for the bagpipe generally in three or four numbers on a theme called the "urlar." These increase in difficulty, and speed up to the closing quick movement known as the "creanluaidh."

?

### Thorough-Bass

Question Box Editor:

Just what is the exact meaning of the term "thorough-bass?"

V. D.

Nantucket, Mass., July 11, 1926.

A bass part written continuously throughout a composition, "thorough" being the same as the old English "through." At one time the two words had the same meaning. You will find in the King James Version, "He will 'thoroughly' purge." The custom of writing

ing a bass, indicating by figures the harmonies intended, originated in Italy at the end of the Sixteenth Century. It was used principally for accompaniments on the organ or lute, and required, obviously, good musicianship on the part of the player. We find it nowadays in the study of harmony as "figured bass."

?

### Operatic Casts

Question Box Editor:

Please give me the casts of the following operas, with the names of the composers: "Gismonda," Chicago Opera Company in New York, Jan. 26, 1919. "Mme. Chrysanthème," Chicago Opera Company in New York, Feb. 7, 1920.

E. IRWIN DUDLEY.

Guildford, Conn., July 9, 1926.  
According to the records, the dates you give are not correct. "Gismonda," composed by Henri Février, was given in the Lexington Theater on Jan. 27, 1919, with the following cast: Mary Garden in the title rôle, Charles Fon-

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taine (Almeria), Alfred Maguenat (Zaccaria), Gustave Huberdeau (Gregorius), Marcel Journet (Sophron), Louise Berat (Thisbe), Octave Dua (Agnello), Desiré Defrère (Andrioli), Constantin Nicolay (Pasquale), Alma Peterson (Donaata), Marie Pruzan (Cypriella), Emma Noe (Leonarda), Lodovico Oliviero (Simonetti) and Warren Proctor (Tiberio). Cleofonte Campanini conducted. "Mme. Chrysanthème," composed by André Messager, was given in the Lexington Theater on Jan. 28, 1920, with the following cast: Tamaki Miura in the title rôle, Charles Fontaine (Pierre), Hector Dufranne (Yves), Edmond Warney (Kangarou), Dorothy Follis (Oyouki), Anna Corenti (Mme. Prune) and José Mojica (The Lookout). Louis Hasselmans conducted.

### Rôles of Singers

Question Box Editor:

Is "Carmen" sung more in French or in Italian? Have Galli-Curci, Patti, Farrar or Jenny Lind ever sung in "Aida" or in any Wagnerian operas?

H. E. ROBBINS.

Sutter Creek, Cal., July 7, 1926.

At the present time, "Carmen" is sung more frequently in French than in Italian. Mme. Galli-Curci sings only coloratura soprano rôles, and has never appeared in any of the operas you mention. Adelina Patti sang in "Aida," but never attempted any Wagnerian rôles. Geraldine Farrar has sung Elsa in

"Lohengrin," Elisabeth in "Tannhäuser" and Eva in "Die Meistersinger," but Aida is not among her rôles. Jenny Lind made her last operatic appearance in 1849, long before any of the operas you mention were composed.

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### Value of Duets

Question Box Editor:

Do you consider duets valuable or not in musical training?

TICKTAK.

Chattanooga, Tenn., July 12, 1926.  
You do not say whether you mean vocal or instrumental duets. It has been said that piano duets are fun for the performers but death to the listeners. They are valuable in the teaching of sight-reading and as first steps in ensemble, but their intrinsic musical value is open to question. Vocal duets, on the other hand, are excellent as they teach the singers to listen and sing at the same time and to be careful about phrasing and other important things.

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### Sfumato il Do"

Question Box Editor:

In the aria "O, Patria Mia" in "Aida" there is a term I cannot find out the meaning of. It is "Sfumato il Do." Will you please elucidate? "AIDA."

Hartford, Conn., July 13, 1926.  
"Sfumare" means "to blend." The term then means to blend the C Sharp with the B Sharp which precedes it.

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# SURVEY OF EUROPEAN ACTIVITIES ♫

## La Scala's Administrative Policy Is Severely Criticized in Italian Press

MILAN, July 5.—That there was perhaps an element besides nervous fatigue in Arturo Toscanini's temporary withdrawal from La Scala is indicated in recent revelations in the press. That the conductor will, however, remain as conductor at the famous opera theater is asserted in recent reports. The Mangiagalli syndicate denies in the press some fanciful rumors that were circulated at the time of his departure this spring, particularly those concerning conflicts with the political powers.

A recent article in the *Giornale degli Artisti* relates that the noted conductor was very much dissatisfied with the administrative policy of the Scala. This statement is in part as follows:

"There are entered in this latest season pages of accounts involving thousands of lire paid to artists who have not given any performances of opera, or who were not required to fulfill their total number of appearances, in the period for which they were engaged.

"Let us cite, from memory, several cases. For appearances by Ida Rubinstein, 60,000 lire (\$2,000) were paid." The report then indicates that it was not a wise administrative policy to pay these sums to an artist, however eminent, from another country, especially as the work in which Mme. Rubinstein appeared, Debussy's "Martyrdom of St. Sebastian," offended religious authorities in Italy and caused them to forbid their parishioners to attend.

The article continues: "The bass, Kauschin, a Russian by birth, received salary uninterruptedly from November, 1925, to April, 1926, though he sang in only one performance. The tenor Legrand and Fanny Heldy were paid for six performances of 'Pelleas et Melisande,' but there followed only two!"

### A 'Turandot' Quandary

Miguel Fleta, especially engaged for 'Turandot,' left the Scala after only three performances of that opera, whereby the sum of another 6000 lire was lost, in addition to some 11,000 paid for the performances given.

"And then, in order to go on with 'Turandot,' it was necessary to call from Florence the tenor Lo Giudice, thereby making a silly concession to the Politeama Theater at Florence, paying to the latter institution a recompense of 12,000 lire!"

The article states that the German Wagnerian soprano, Mme. Haigren, who fulfilled guest engagements in the "King" Cycle, returned to Scandinavia and to Germany, carrying with her the honorarium for three additional performances never sung. To another singer, Capuana, there was owing a total sum of 25,000 lire for performances for which that one was engaged, but which it was not feasible to give.

Finally, Stravinsky's guest engagement as conductor of his works is touched upon. To induce the composer to come to Milan, the article states, it was necessary to offer a sum of 150,000 lire (\$5,250) for only three or four performances of "Petrushka" and "Rossignol," given in the last few days of the season. The report indicates, moreover, that

### Purcell Is Honored in London Abbey

LONDON, July 4.—Each year it is the custom at Westminster Abbey to close the festival to St. Peter with an evensong service, in which a famous composer associated with the Abbey is honored. This year this distinction was conferred on Purcell, who was once organist of the Abbey and who is buried there. A number of the composer's choral works were sung à cappella by two choirs. A superb musical effect was produced in the processional which closed the service, and which combined great beauty and dignity. Mr. Nicholson, the organist, conducted the service.

the composer's success as conductor, and his reception by the Italian public, did not come up to expectations.

### Director Replies

On the other hand, the financial arrangements of the Scala are defended in a recent article appearing in the *Cronaca della Sera*. This includes an interview with the Mayor of Milan, Signor Mangiagalli. This noted official, (who is also chairman of the Scala Company's board of directors) explains, the Scala Theater is a "public corporation" and includes in its administrative council a large representation of public officials. He declares that the organization, while preserving the highest artistic standards, is run with the utmost economy.

According to Mangiagalli, the season just ended has proved entirely satisfactory from a financial point of view. That is, the books show a perfect balance in spite of very large disbursements

made in paying up instalments on the original loan intended to cover the cost of scenic and other artistic equipment.

These disbursements, he says, are quite essential. They will lighten the future burden and once the locus is entirely liquidated, the Scala will be ready to take care of a very large repertory and the administration will be relieved of a heavy encumbrance.

Within a few years, Mangiagalli goes on to say, the span of life set for the "Ente Autonomo" or company at the time of its formation will come to an end.

### Problem of Boxes

Before such time, however, the problem of buying in the boxes whose owners accepted the valuation set upon them by appraisers ought to be solved. The administrators of the Scala, therefore, should from now on occupy themselves with plans providing for the redemption of these boxes. They should set apart during the remaining seasons of the company's existence a sum sufficient to insure the accomplishment of that purpose at the end of the nine years.

It might even be well, the chairman suggests, to buy in the boxes now by

### Spanish Players Fined for Forbidden Music

BARCELONA, July 1.—Much controversy has been aroused by the fact that a local orchestra, which recently made a tour of France, was penalized on its return for having played the tune "Le Santa Espina" on French territory. The matter grew out of the fact that the local authorities have prohibited this music, which is of the type of dance known as "sardane." The conductor and members of the orchestra had to pay a fine and their passports were taken from them, so that they can not make future tours.

borrowing the necessary funds, and would it not be advisable, too, he asks, to extend the life of the present company, with certain modifications that experience has shown to be advisable, before the expiration of the nine years?

Probably the people of Milan would not tolerate the idea of a return to the old system of putting the administration of the lyric theater into private hands, nor welcome municipal management.

Mangiagalli believes that the burdens of the future are bound to be less heavy. The general expenses at present are low. The members of the Council of Administration receive no recompense whatever for their services. The stipend of the general manager, Angelo Scandiani, is hardly sufficient reward for "the importance of his functions, the intense work he has to do, the responsibilities he assumes, the bigness of his task." And, as to Toscanini, "Everyone knows that he could earn elsewhere in one month much more than he earns at the Scala in a year."

### Musicians' Contracts

A question is the treatment that should be accorded to the members of the orchestra and the kind of contract that should be accorded to them. In the past the musicians were engaged for five years, as it was feared they might seek positions elsewhere once they had gained the reputation of belonging to the Scala Orchestra.

That system, however, has not proved thoroughly satisfactory. It is contended by Toscanini that he should have a freer hand in discharging men who, in his judgment, are not entirely acceptable. Contracts for shorter periods should therefore be made. But the musicians should be offered inducements sufficient to discourage them from leaving their posts.

Mangiagalli proposes further that means be found of holding the orchestra for the whole year, even during the summer months. He also suggests that a new concert hall for orchestral events would be a very worthy project for Milan. The present summer series by the Scala Orchestra is now being given in the opera theater itself.

### Glastonbury Programs Announced

GLASTONBURY, ENGLAND, July 4.—The Glastonbury Players will give their annual festival at the Crispin Hall in Street, the village adjoining Glastonbury, from Aug. 9 to 14. This year there is a departure in that the works of Rutland Boughton do not figure on the bill announced. There will be five performances of "Prunella," a play by Laurence Housman and Harley Granville Barker, with music by Joseph Moorat. In addition four performances of Mr. Housman's "Little Plays of St. Francis" will be given under his own direction.

### Dresden to Give Hindemith Première

DRESDEN, July 4.—The world-première of Paul Hindemith's new opera "Cardillac" will be given at the beginning of November in the State Opera here. Following this, the work will be produced in Wiesbaden, Munich and Cologne, and elsewhere. Hindemith's dance pantomime, "The Demon" was recently revived in Braunschweig with much success, by the ballet mistress of the local opera house, Hilde Schlager.

## Raquel Meller in New Film "Carmen"



Death Scene from the New Film Version of "Carmen," Prepared from Merimée's Story, Which Will Be Exhibited in Paris. Raquel Meller, Spanish Singer, Who Recently Toured America, Is Seen as "Carmen" and Louis Lerch as "José"

PARIS, July 2.—Much expectation is being felt in the new "Carmen" film, which required seven months to film and which was made by Raquel Meller, the Spanish singing tragedienne in the title rôle, just before her American concert tour. Jacques Feyder was the director, and the production is said to be one of great beauty in its settings.

### Stuttgart Gives Weber Opera Cycle

STUTTGART, July 5.—A cycle of four Weber operas was given in the Opera here to mark the hundredth anniversary of the composer's death. A feature of the week was a revival of the seldom-heard comic work, "Abu Hassan," as well as of "Oberon," "Der Freischütz" and "Euryanthe." A high point of the festival was a morning celebration, in which Hans Pfitzner, noted romantic composer, was the speaker. He somewhat pessimistically stated his opinion that Weber was the morning, and Wagner the noon of German music, and that now "night had fallen." Pfitzner conducted the performance of "Der Freischütz" very capably. Stuttgart lays a special claim to Weber kinship, since it was in this city that the com-

poser lived while serving as secretary to Prince Ludwig, and where he later studied with Danzi and composed his opera "Silvana," or "Das Waldmädchen."

### Busseto Verdi Festival Lists Named

BUSSETO, ITALY, July 1.—This little city in the Paduan plains will, as previously announced, give a Verdi Festival in September, honoring its most famous son. Arturo Toscanini will conduct performances of "Falstaff" and "La Traviata," sung by noted Italian artists, in the Teatro Giuseppe Verdi. Preceding the opera season, there will be held at the beginning of August an art exhibition including paintings by notable figures of the Seventh Century.

# ❖ NEWS FROM CONTINENTAL CENTERS



## Swedish Music Festival Is Featured in Kiel

KIEL, July 3.—This city on the Baltic Sea recently gave a festival of Swedish music, by composers and performers largely of that country. The festival, from June 16 to 18, brought to hearing some interesting works of modern Scandinavian composers. As a whole, the music offered was pleasantly lyric, and little preoccupied with problems of dissonance and atonality.

The festival was opened with devotional music in the Nikolaikirche. Greta Söderman, dramatic soprano, and Kerstin Thorborg, contralto, both of the Royal Opera in Stockholm, were the soloists. A Mendelssohnian Te Deum by Otto Olsson and a Requiem were heard. Oskar Dessen played organ works of Sjögren and others. The local general music director, Professor Stein, conducted.

The first orchestral concert brought a tuneful Overture to "The Maid of Orleans" by Johan Söderman, somewhat in the impressionist style. Kurt Atterberg's Second Symphony was modelled on classical lines.

Miss Thorborg sang beautifully three works for voice and orchestra, "Notturno," by Ture Rangstrom. This composer also provided at the second concert an impressionistic Suite for string orchestra, which included a picturesque Preludio visionario, a Scherzo leggiere, a

Grieg-like Canzonetta and a dance-rhythmed Giga Fantastica. Kurt Atterberg conducted in the absence of the composer, who was taken ill, though he had come to Kiel to conduct. Rangstrom seems a highly gifted representative of the Swedish school.

At the second orchestral concert Adolf Woklund's Second Piano Concerto, Op. 17, was played by the composer—rather rhapsodic, conventional work. A Suite on Swedish Folk-themes by Eric Westberg, conducted by himself, and the familiar "Midsummer Wake" by Hugo Alfven, were more pronounced racial music. A number of Swedish folk-songs, arranged by Hallen, Alfven, Liljas and Åkerberg, were sung by the A Cappella Choir, under Professor Stein.

The chamber music concert included a very interesting Quartet by Wilhelm Stenhammar, which showed a strong folk inspiration. Hilding Rosenberg's Second String Quartet had an especially charming Andantino section, though the whole seemed somewhat influenced by Reger. H. M. Melcher's Quartet in G, Op. 17, was somewhat academic. Then there was a humorous Scherzo fugato for string quartet by Edvin Kallstenius. Miss Söderman sang eight Swedish songs at this concert, which were charmingly and dramatically voiced.

## PARIS HEARS "KITESH"

### Rimsky-Korsakoff Opera Impresses in Concert Version

PARIS, July 7.—The first hearing in France of Rimsky-Korsakoff's opera, "The Legend of the Invisible City of Kitesh," was given in a concert version at the National Academy of Music this week.

The work was given under Emil Cooper's direction by a group of Russian soloists and a chorus of 100. The solo singers included Xenia Derginskaya as Fevronia; Nicholas Bolshakov, as Kouzma; G. Zaporozets as Prince Yury, and others.

The beautiful choruses, filled with racial color, and the fine sonorities of the orchestral score combined to impress listeners very favorably. The conductor was most successful in his reading of the score.

### Siegfried Wagner Conducts at Festival

WEINHEIM, GERMANY, July 3.—Siegfried Wagner was the guest conductor of the Frankfort Symphony on the first evening of the recent fourth local music festival. A feature of the concert was his conducting of the prelude to "Die Meistersinger," the Love-Death from "Tristan and Isolde" as well as Liszt's "Orpheus," the Overture to "Der Freischütz" and two of his own works, the preludes to his operas "An allem ist Hütchen schuld" and "Heilige Linde." Elsa Gentner-Fischer, soprano of the Frankfort Opera, who is remembered for her appearances in America several seasons ago, sang three of Wagner's songs to poems by Mathilde Wesendonck. A feature of the festival were several works by the late Rudolf Stephan, a young composer of much promise, who died in the war. Mme. Gentner-Fischer sang some of his songs and several of his works for chamber orchestra were given—these of an individual sort, having an impressionistic, almost Debussyian idiom, though founded on the romanticism of Wagner and Strauss.

### Whiteman Plays in Berlin and Amsterdam

BERLIN, July 3.—The débüt of Paul Whiteman and his orchestra in this city brought first hearings of Gershwin's "Rhapsodie in Blue" and the "Mississippi" Suite of Grofe. The concert was something of a new experience for local listeners. Though the critics of traditional mind were rather affronted by the liberties in orchestration, the public left no doubt of its liking. The Whiteman forces recently appeared also in Amsterdam, in the Concertgebouw Hall, to much applause.

striving for new sonorities and effects, and the result is turbulent and restless. The Ballet, written for mechanical pianos, with the addition of noise-producing mechanical contrivances, was an orgy of sound. It called forth cat-calls, whistling, cries of "Stop, stop!" and applause from another part of the house. Mr. Antheil seems sincere in his effort to explore untouched combinations of sound, but if one wants only noise it can be easily obtained in a factory or composing room of a large newspaper; the effect is much the same!

## New Pianist Impresses

One of the finest pianists heard this season is Aline Van Barentzen, who gave her final recital in Salle Gaveau, June 25. This young woman, who won a Conservatoire Prix, is master of every phase of technic required in modern piano playing. Added to this is a keen musical sense and a reverent approach to the masters. Mlle. Van Barentzen played the Brahms Variations on a theme of Paganini, superbly. The moderns were represented by two delightful numbers of Père José de San Sebastian, "Anazé" and "Oyanian"; "Scènes d'enfants" by Mompou; "Shéhérazade" by Szymanowski; "Le petit cheval de bois," a study in rhythm, by Villa-Lobos; "Ondine" by Ravel and "La Danse d'Abisag," a new work by Florent Schmitt.

Alfred Cortot has just finished a course of interpretative lessons for auditors and performers. The American pupils did most of the playing and gave an excellent account of themselves.

## Pound Turns to Music

Ezra Pound, American radical poet, has turned composer, and on June 29 he gave in Salle Pleyel airs and fragments from an opera, "Le Testament," with text by Villon. Mr. Pound has linked words and music together so that there is absolute oneness. He senses poetry in musical terms with genius. The poems of Villon sung in old French are dramatic descriptions. "Villon raconte les paroles de la vieille Heaulimere" is a narrative of ten verses portraying the emotions of an old woman. Yves Tinayre, tenor, sang this, accompanied by a violin and clavecin. He expressed every mood of the old woman with imitation of her fragile voice and body. M. Tinayre sang "Mort, j'appelle," an intense and sensitive song, which had to be repeated. "Frères Humain" is a gripping composition for six voices with accompaniment of violin, tenor and bass trombone, cornet and clavecin.

The "Société Musicale Indépendante" gave its 119th concert recently, composed entirely of first auditions. A trio by Robert Casadesus proved vigorous and well written, displaying splendid contrapuntal development. "Trois Poèmes d'Omar" for voice, two flutes and clarinet by Nabokoff, illustrates the voice used as an instrument. Nabokoff was also represented by a Vocalise for voice, two flutes, clarinet and piano. Mme. S. Portugalova sang the difficult vocalise with ease and rare beauty of tone. "Kerob-Shal," a series of three songs entitled "Octroi," "Star" and "Vendredi" by Florent Schmitt, contains much that seems ugly, musically. The songs are in the same vein, with many dissonances. The composer accompanied Mlle. Verria in the performance.

Three exquisite "Melodies" by G. Poniridy followed. These are written on Oriental scales to French translations of Armenian poems. Delicate and pulsing with exotic beauty, they formed, with the tragic "Le chant de l'Emigré" by the same composer, the high-light of the concert. The work is arranged for voice, piano and quartet of strings, and was directed by the composer.

"Architectures," five pieces for piano by A. Febvre-Longeray, were superbly played by Mlle. Juliette Lampre. They represent the messages of the master architects, Greek, Celtic and French. Broad of vision, they at times rise to sublime heights, but their dignity would be more impressive if they were not so long.

GERTRUDE ROSS.

## Prince Pens Opera of Alexandria



A Scene from "Hypatia," as Given by the National Theater at Weimar. The Opera Is the Work of Roffredo Caetani, Prince di Bassiano

WEIMAR, July 1.—One of the interesting productions given by the historic National Theater here, during the early summer, was the première of a three-act opera, "Hypatia." It is the work of Roffredo Caetani, Prince di Bassiano, whose brother was formerly Italian Ambassador to the United States.

The production marked the climax of a number of years' works as composer by the nobleman, who is now some fifty years of age. Caetani is very sincere in his devotion to music, and his high quality of achievement recalls the notable case of the Baron Franchetti, whose operas, "Germania," "Christopher Columbus" and others, have seen successful production. Caetani has composed symphonic pieces, a sonata, two quartets and other music, some of which has been heard in Paris. "Hypatia," his first opera, was completed in 1915.

The libretto of "Hypatia" is, of course, based on the life of the Greek maiden who won laurels in philosophy, but perished in a street brawl at the hands of an infuriated Christian mob. Its subject is familiar from the Kingsley novel on the same theme.

The score is the work of a cultivated musician, with modern accents, and with many felicities in descriptive music for the orchestra. Thus the first scene, in

### Mannheim Gives "Oberon" in Honor of Weber Centenary

MANNHEIM, June 25.—In honor of the hundredth anniversary of the death of Karl Maria von Weber, "Oberon" was mounted in fine style. The new settings by Meyer Walden, after designs by Grete, were delightful. The singers, all of whom were excellent in their respective roles, included Mme. Karsenek as Rezia and Neugenauer as Huon.

## Vivid Figures of Antheil and Pound Lend Interest to Recent Paris Music

PARIS, July 5.—The second Symphony concert directed by Frank Waller with the Concerts Lamoureux proved even better than the preceding one. The soloists were Bertha Ezra, dramatic soprano, and Anton Bilotto, pianist. The Ballet Suite, by Gluck-Mottl, was read with all the grace and delicacy this demands. Liszt's "Les Préludes" and Tchaikovsky's Fifth Symphony, rarely heard in Paris, were well rendered under Mr. Waller's baton. Mlle. Ezra sang "Divinités du Styx" by Gluck with splendid style. This singer has full, beautiful upper tones, a rarity in Paris! Mr. Bilotto played the Beethoven Concerto, No. 3, with facile technic and a clear understanding. The cadenza was his own.

George Antheil, young American composer, gave a concert with an orchestra assembled under the direction of Vladimir Golschmann. The occasion was the presentation of Mr. Antheil's Symphony in F, and Ballet for mechanical instruments. The symphony has illuminating moments, but one is ever conscious of the

garden of Hypatia, has genuinely effective melodic painting of the spring day. Later there is skilled underscoring of the thoughts and emotions which are present in the minds of the opposing characters, and of the masses. Though it is not, perhaps, a score which is likely to achieve popularity with world audiences, it is the work of a thorough musician. The audience gave the composer a sincere ovation.

### Vienna Opera Direction Still Undecided

VIENNA, July 5.—The question of who is to have the artistic direction at the Vienna State Opera next season is still hanging in the air. At least no public announcement has been made of a new musical director to succeed Franz Schalk. Clemens Kraus, conductor, of the Frankfort Opera, and the régisseur of the latter house, Dr. Lothar Wallenstein, have received an official offer to come to Vienna. The latest report is that Kraus has decided to remain in Frankfort and has renewed his contract there for several seasons. To retain his services the city is said to have offered a yearly honorarium of some \$12,000—an unusually high one for this country. It is also thought unlikely that Turnau, régisseur of the Breslau Opera, will accept a Vienna contract, even if such is offered, as he has recently been appointed to a professorship at Breslau University.

## Ravinia Opera Week Brings Hearings to Additional Works with Noted Stars

[Continued from page 1]

of workmanship which gave to the progress of the second act a height of dramatic intensity, and to the whole impersonation a roundness of characterization which suggest new paths of development for this gifted and popular singer. Physically, Miss Gentle made a striking picture, brilliantly costumed, imposing in gesture and always beautiful to see. Her *Delilah*, having its due share of seductiveness, was more, however, than a mere temptress. She was a woman whose purpose was firm, patriotic and ardent. Her betrayal of *Samson* was the genuine dramatic point of the action, as it has seldom before been shown here to be, and it achieved this distinction because Miss Gentle had skillfully interwoven her characterization of the threads of sensuousness and mentality.

If this enjoyable artist succeeded in striking a new and necessary note in the action, she also brought some novelty to her vocal performance. Though she is now listed among the company's sopranos, the tessitura of the rôle is admirably suited to her voice, and she brought the part to a generally effective delivery.

Mr. Martinelli's performance was riotously applauded, and he sang with his familiar forcefulness and capability, though his impersonation neither met his own best standards nor wholly put out of mind other impersonators who have seen the rôle of *Samson* from a somewhat more advantageous point of view.

Giuseppe Danise was an imposing *High Priest*, and other rôles were well filled, notably that of *Abimelech* by Paolo Ananian, and the *Old Hebrew* by Léon Rothier. Louis Hasselmans conducted.

### "Trovatore" Well Sung

The performance of "Trovatore" was notable for the excellence of the ensemble, and the uniformity with which, despite the brilliance of the individual singers concerned, the attention of the audience was centered in Verdi's old but beautiful work itself throughout the entire evening. The chorus deserves special praise for the effectiveness of its singing, and for many subtleties of expression. The settings, too, with which the stage management created illusions of a prepossessing charm, were an important feature of the production.

Miss Rethberg sang beautifully during the entire performance, and her somewhat impassive *Leonora* of the first act eventually warmed into a dramatic figure. The "Miserere" had one of the most memorable performances it has had here in many years. The remarkable expressiveness of this gifted soprano's impersonation was also carried into the final scene.

Mr. Martinelli submerged many of his personal characteristics and gave a performance in which *Maurizio* was more to the fore than the idolized tenor himself. It is noteworthy, perhaps, that in the

finale of the Convent Scene he sang two phrases pianissimo. His entire delivery of the score was charged with vehemence, and was distinguished in its mastery of breathing and its opulence of tone. Though his style was scarcely Verdian, it was certainly Italianate, and the paradox did not prevent a large audience from showering its grateful praises upon a constant favorite.

Ina Bourskaya's *Azucena* gave evidence of the vocal development, along a sane and fruitful direction, which this young Polish contralto has made during the winter; it was also a masterpiece of characterization, as is to be expected of this singer.

Giuseppe Danise brought great deliberation and an assured style to the part of *Di Luna*, and Virgilio Lazzari lavished his admirable endowments upon the rôle of the old soldier. Other members of the cast were heard with pleasure.

Mr. Papi gave proof of his easy sense of the dignity and forcefulness of the work in excellently chosen tempi.

The repetition of "Martha" on July 11 brought added laurels to Florence Macbeth, the delightful singer of the title rôle; to Mr. Chamlee, for a most consummate delivery of the rôle of *Lionel*; to Ina Bourskaya as a rather dashing *Nancy*, to Virgilio Lazzari for an exemplary *Plunket* and to Vittorio Trevisan for his amusing performance as *Tristram*. Mr. Hasselmans conducted.

### Melius in Concert

Miss Melius' concert on July 12, in which the series boasting soloists from among the company's principals was inaugurated, brought this American soprano of high attainments before a most enthusiastic audience. Her performances of the Polonaise from "Mignon," Weckerlin's "La Capinera" and many songs were delightful for fluency and sparkling perfection. As in other concerts, Miss Melius distinguished herself no less for lyric than for a consummate coloratura style. Her songs included Saint Saëns' "Le Rossignol et la Rose," Liszt's "Comment Disaent-ils," Watts' "Wings of the Night," Farley's "Night Wind" and Hageman's "Me Accompany Along." Eric DeLamarter conducted the Chicago Symphony well.

A true stellar cast had been assembled for the Tuesday night performance of "Bohème," as Miss Bori and Mr. Martinelli were brilliantly assisted by Mario Basiola, Virgilio Lazzari, Desiré Defrère, Margery Maxwell and others, and Mr. Papi conducted energetically. A huge crowd gathered to hear an opera which had not been included in the regular repertoire of the Chicago Opera last winter, and the principals answered many curtain calls after each of the four effectively sung acts.

Miss Bori's *Mimi* is one of the best of those known to Chicago, for it is perfectly polished, and it is sympathetic in taste, though the little singer's personal elegance shines through the rôle with a touch of sophistication which may not have been one of the original *Mimi*'s assets but is undoubtedly a delightful quality in the Spanish soprano's portrayal of her. Her singing was sure and effective, as always.

Mr. Martinelli conceives *Rodolfo* robustly, and is an idol whenever or however he sings. His voice was in excellent condition at this performance. His stage action was full of life and suited pleasantly the rather merry proceedings in which the other Bohemians of the cast took part.

Mr. Basiola sang with luscious richness, and Mr. Lazzari's *Colline* is always admirable. Miss Maxwell's *Musetta* has become a standard at Ravinia, as

at the Auditorium, and she was most cordially received.

For Wednesday's repetition of "Faust," Mario Chamlee replaced Mr. Johnson in the title rôle, singing most effectively, and displaying that simplicity, dignity and ease of method which his voice so richly deserves. Miss Rethberg repeated her chaste account of *Marguerite*'s melodies, and Léon Rothier added his accomplished impersonation of *Mephistopheles*. Desiré Defrère was a new *Valentin*, and sang the aria and the death scene with the dependability gained from a thorough acquaintance with traditions, though it was noted his very resonant voice was not in better condition than it has generally been in recent months. Miss Maxwell supplied an enjoyable *Siebel*, and Philine Falco, Paolo Ananian and Ruth Page's young dancers brought further pleasure to the audience. Louis Hasselmans conducted.

### "Romeo" Repeated

The repetition of "Romeo and Juliet" on Thursday was important as the only bill of the week in which Edward Johnson was heard. He repeated successfully the rôle in which he made his auspicious début in the first week of the season, and was greeted with extreme cordiality by a fashionable audience. The Ravinia Opera is one of the centers of social life on the north shore's suburbs, and the presence of Mr. Johnson in the company this summer has already proved to be an especially brilliant asset, for he not only fills a quite unique place artistically, but has also been widely feted by the north shore residents as his duties at the opera permit. Miss Bori was once more a sparkling *Juliet*, Mr. Defrère, the *Mercutio*, Mr. Rothier the *Frère Laurent*, and Miss Maxwell the *Stephano*. Mr. Hasselmans conducted.

For the children's matinee on July 15, the exquisite Ruth Page and some other dancers, including Mark Turbyfill—known here also as a gifted poet—appeared. Eric DeLamarter conducted the Chicago Symphony, as usual, on this occasion.

EUGENE STINSON.

### VANCOUVER CLUB ELECTS

Pupils' Recitals Provide Chief Activity for Canadian City

VANCOUVER, July 10.—The tenth annual meeting of the Men's Musical Club was held recently, and officers chosen were: president, B. R. Harrison; vice-president, H. P. Wyness; secretary-treasurer, W. G. Humphries; conductor, Stanley A. Blyth; librarian, S. J. Hollis; executives, T. Humphries, H. Sims, D. Hyslop; music committee, A. J. Harrison, W. S. Neville and A. C. F. Haddon. This group was successful in winning the shield in competition for male choirs of over forty voices, at the recent British Columbia Musical Festival.

Pupils' recitals have held a prominent place recently. Among these events was an outstanding program by pupils of Lillian Wilson. Those taking part were Isobel Gartshore, Theodore Wright, Lorraine Fraser, Iris Lockwood, Mrs. W. D. Gillespie, Kathleen Stratheran, Margaret Wilson, Nine de Pencier, Christine Dunlop, Howard Macaulay and Alex Cockburn.

Other teachers arranging pupils' recitals were Ottalie Planta, Suzanna Blackwood, Leah Franklin, Mrs. Ernest Cumming, May Abray and Holroyd Paull, Betty Cross, Aida Malacord, Evelyn S. Jones, Nancy Paisley-Benn and Edith Stuart.

A. WINIFRED LEE.

### Sacerdoti Sails for Italy

CHICAGO, July 17.—Edoardo Sacerdoti, accompanied by his son, Sydney, has left Chicago for the summer, to spend a vacation in Italy. On his return, he will open a new studio at 605 Kimball Building. Mr. Sacerdoti has been associated with the Chicago Musical College for thirteen years, as coach and conductor. Previous to his coming to the College, Mr. Sacerdoti had been accompanist for Dame Nellie Melba, and had also served as assistant conductor under Cleofonte Campanini with the Chicago Opera.



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# In Chicago Studios

Chicago, July 17

## CHICAGO MUSICAL COLLEGE

The College Orchestra, led by Mr. Dvorak, and the College Choir, under Herbert Witherspoon, president, and Mr. Miessner, are in rehearsal for concerts to be given this summer in Central Theater.

Mr. Sametini, accompanied by his wife and son, sails for Europe July 31. Edoardo Sacerdoti and his son Sydney have sailed for Europe, his contract with the College having been cancelled by mutual consent. Florence Hinkle, of the faculty, has been heard this month as soloist in the First Methodist Church, Evanston.

Sir Henry and Lady Wood were recently guests of Mr. and Mrs. Witherspoon, when they visited Chicago en route to Hollywood, where Sir Henry will conduct concerts in the Bowl.

## BUSH CONSERVATORY

Edgar Brazelton, vice-president of the Conservatory, and dean of the academic department, reports that summer normal classes are filled to capacity. The D. W. Griffith Studios, of New York, have engaged Dean Jagger as assistant manager of the film production department. Mr. Jagger is a former student of Elias Day, dean of the Conservatory dramatic department.

Ralph Brown has been engaged as supervisor of school music at Sullivan, Ind. Marguerite Gotthardt will have similar work in the schools of Bates Township, Iron River, Mich. Jeannette Eastman Doud, of Carthage, Ill., has recently been heard in recital at Hamilton, Ill. Evelyn Ecklund, violinist, has been engaged for a ten weeks tour of the Middle West. Nellie Gilmore recently sang at special services in the Bethel Lutheran Church. Jeannette Gadski has returned from an eastern tour and is resuming her study of voice.

Cecilia Ray Berry's class in liturgical music, a new feature of the curriculum, is proving popular. Marjorie Barton, one of the Conservatory prize winners, was heard in recital at Tyler, Tex., July 15. Gretchen Smith gave an organ recital in Madison, S. D., July 10. Roberta Butcher has been re-engaged to teach in the schools of Bosco, Ill., next

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year. Orth Bell, graduate of the dramatic department, has received an appointment to teach in Jackson, Mich. Lawrence Johns, of the same department, is appearing on the Redpath Circuit this summer, and will return for study in the fall. Inez Hubbard Hicks is meeting with success as teacher and choir director in Glen Ellyn, Ill.

## AMERICAN CONSERVATORY

The public school music department has an unusually large enrollment this summer. John Kendel, director of music in the State of Michigan, is giving post-graduate work to a large class. Minerva Ann Place, graduate of the class of 1926, has been elected supervisor of music at McKeesport, Pa. Mrs. B. W. White, graduate, has accepted an organ position in the Broadway Theater, Columbia, S. C.

Two new text books by Arthur Olaf Andersen have been issued by the H. T. Fitzsimmons Co., under the title, "Musical Theory," Books I and II. Billie Adams, soprano, has been a leading singer in the Oriental Theater, where Paul Ash is conductor, this spring. Alyne Tudor, Louise Wyse, Mae Betts, Bess Beelman, Genevieve Burke, Genevieve Welter, Robert Hortigan and Richard Dale have been soloists recently in the North Shore Universalist Church.

Philip B. McDermott has been appointed organist and choir director of the Bethany Union Church; where the choir numbers over 100. Dora Andreas, soprano, is touring with one of the principal Redpath Lyceum companies. Anna Ellis, soprano, is soloist in the First Presbyterian Church, Peoria, and is also meeting with success as a teacher.

## MRS. MANN STUDIO

Ellen Kinsman Mann's large enrollment for the summer will keep her in Chicago during the entire season. Genevieve Cadle, who has returned from New York for two months of study, is substituting for Orpha Kendall Holstman as soprano in the Second Presbyterian Church Quartet. In September, Miss Cadle will return to New York to sing under the management of the National Music League, and will also continue her church and synagogue engagements. Her first New York recital will be given in the Town Hall in November.

Louise Bowman, after her summer's study, will return to Salt Lake City, to head the voice department of Westminster College. Miss Bowman is being heard as soloist in the Wilmette Church of Christ, Scientist. Constance March has been appointed soprano soloist in the Church of the Covenant. Anita Foster gave a vocal program in the Y. M. C. A. Hotel recently, and has a return engagement for Aug. 3. Esther Curtis Ament, contralto, sang in the First Congregational Church, Wilmette, June 20. The Westfall-Morand Duo gave the Lyon & Healy Radio artist program on June 27. The Bowman-Ament Duo sang in the Y. M. C. A. Hotel June 17, and has been re-engaged for July 21.

## Chamber Music Classes To Be Inaugurated for Students Attending Bush



Richard Czerwonky, Under Whom an Ensemble Series Is Announced in Chicago

CHICAGO, July 17.—The inauguration of a series of chamber music classes under Richard Czerwonky will be one of several interesting features of the approaching fall term at Bush Conservatory. This course, to be maintained under the patronage of Samuel E. Moist, one of the most generous sponsors of Chicago's musical growth, will provide free training to advanced students of piano or orchestral instruments who qualify for admission. A representative repertoire will be performed in public.

Mr. Czerwonky, who has established an enviable reputation as an orchestral conductor, heading the Bush Orchestra and other organizations, is no less admirably qualified to conduct a course in chamber music. His violin classes are reported already heavily booked for the fall; and these, together with his work with the Orchestra and in smaller ensemble forms, are expected to add much to the present eminence of Bush Conservatory as a school for violin and orchestral students.

Mr. Moist, who is now head of the Moist Piano Company, became interested in promoting the development of music early in his life, when he was a member

## SHERWOOD MUSIC SCHOOL

Barrie's "Mary Rose" was given in the Fine Arts Recital Hall July 6 by Charlotte Crocker, pupil of the dramatic department.

## Teaching Positions

A number of teaching positions will be available within the 1926-27 season, in our Chicago Neighborhood Branches, for young piano and violin teachers who desire opportunity to continue their studies with artist teachers; and who are ambitious to advance to permanent and very responsible places.

A short preliminary course is required for study of the principles of music education employed by the Sherwood Music School; and to afford an acquaintance with the general methods used by the School in conducting its Neighborhood Branches. The length of time for this naturally varies according to previous training and experience.

Advanced students may register with a view to appointment as soon as qualified.

*Write for Application Blank, mentioning this magazine, and giving a detailed account of your previous training and experience.*

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of the Boston Symphony. It is largely owing to his support that the Bush Conservatory Orchestra has grown into an excellent and permanent organization of seventy members, and that a smaller junior orchestra of forty players, under the leadership of Ebba Sundstrom, exists to serve as a preparatory organization for Mr. Czerwonky's orchestra. The latter will give three Orchestra Hall concerts next season, as usual.

The Bush summer school, now in session, has an unusually heavy attendance, every section of the United States being represented in its enrollment. The master repertoire classes, under Frederic Lamond in piano, Edgar Nelson, president, and others in voice, and Richard Czerwonky in violin, have attracted wide attention.

The summer recital course, given gratis for the Bush student body, has progressed brilliantly. Ella Spravka, Chicago pianist, delighted an audience on July 5, when she played Beethoven's "Appassionata" Sonata, and music by Brahms, Schumann, Chopin, Novak, Henselt, Korngold and Liszt. Students of Eva J. Shapiro were heard in piano recital Tuesday evening; and Jessie A. Willy, of the organ faculty, gave a recital in the Quigley Memorial Chapel on July 7. Use of this beautiful chapel is annually accorded the Conservatory by Mgr. Purcell, because of the large number of nuns who attend the Bush summer session.

Arthur Middleton, guest vocal instructor for the summer, was cordially greeted in recital Thursday evening. This noted American baritone, formerly of Chicago, had not been heard here recently until this spring, when he reaffirmed his gift for giving significance to all the music he sings.

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# Lists Show Pedagogical Works for Pianists of All Grades

By SYDNEY DALTON



If the pianists and violinists of a past generation could begin over in this Twentieth Century, under the discipline of modern pedagogical specialism, would they be still greater than they were? Would Liszt be a super-Liszt? Would Paganini excel himself? Probably not, as these men were geniuses who knew more about virtuosity than others of their day. But to one who observes the remarkable strides that have been made, and are being made in the teaching of music, it seems certain that never have students of the art been so thoroughly trained; never have they been able to conserve time and eliminate all useless effort as they can today.

\* \* \*

These ideas are brought to mind anew by a review of the recently issued Book IV, in Alberto Jonás' all-inclusive



Alberto Jonás

"Master School of Modern Piano Playing and Virtuosity" (*Carl Fischer*). I have not had the pleasure of seeing the earlier books, but if they cover the ground as thoroughly as do these 275 pages dealing exclusively with double notes, one is tempted to exclaim that everything that can be learned about piano playing is contained in this master school series. Students of the art will be glad to learn that Mr. Jonás does not believe in "daily exercises" as we knew them of yore. Czerny's "Forty Daily Exercises," or Hanon, or Tausig, are to be taken in very small doses, if at all. And in his masterly pedagogical achievement, Mr. Jonás has included the best and cast out the rest. And he does not recommend that the pianist play through his book as a daily exercise!

Description of such a work as this would be useless. Suffice it to say that there is not a problem in the realm of double notes that is not considered and solved. The book is a worthy part of what the title page claims to be "a universal method embracing all the technical, esthetic and artistic features required for the highest pianistic virtuosity."

\* \* \*

**Three Moods from Hafiz for a Man's Voice** Recently I had occasion to remark that there were comparatively few songs written primarily for men. On the heels of that statement comes a set of "Three Moods," for a man's voice, with poems by that immortal old Persian, Hafiz, set to music by Dirk Foch (*Carl Fischer*). The composer is no copyist. He has more than a modicum of originality, both in conception and technic. He treats the voice as an interpretative instrument. With the usual vocal effects he is totally unconcerned, and he occupies himself in setting forth the essence and content of the poem, not hesitating to make a jump of a ninth, if he thinks that thereby the meaning can be best set forth. But singers who mix brains with their vocalism will recognize the real value of these three short songs. Alice Mattull

lath has made very good English versions of the poems, which Mr. Foch has originally set in the German. Whether or not Hafiz would recognize these retranslations of his thoughts is another matter, but, at least, they answer the purpose admirably.

\* \* \*

**Songs by J. H. Densmore and D. Protheroe**

John H. Densmore undoubtedly stands among the front-rank composers of songs in America. He possesses a rich melodic vein which he employs against a background of musicianship and literary appreciation, with the result that his songs are well rounded products, musically interesting and attractive in the eyes of the singer. "Daffodil Comes Home Today" (*Oliver Ditson Co.*) is a setting of a cheerful poem by Bliss Carman, exulting in the promise of spring, and Mr. Densmore has surrounded it with music of a like calibre. There are keys for high and medium voices.

In "Time, You Old Gipsy-Man" Daniel Protheroe has written a lively song that has about it something of the restlessness and urge of time itself, with a vocal part that is both singable and expressive, and a descriptive accompaniment in keeping with the style of the piece. This number is published for medium and low voices and is also from the Ditson press.

\* \* \*

**Two Ballads by Arthur A. Penn**

Arthur A. Penn, who already has a long list of successful ballads to his credit, has added two more to the list. They are entitled "I Know a Low White Cottage" and "Mistress Margarita" (*Harold Flammer*). Both are written in the

well known Penn manner, a tuneful voice part and a supporting accompaniment that is both simple to play and helpful to the singer. So far as financial returns are concerned, this composer is singularly fortunate, in that he supplies his own lyrics. There are two keys for each song.

\* \* \*

**Silvio Hein Writes Three Tuneful Songs**

"My Paradise," "Of You" and "Cepit Me" are the titles of three songs in a light vein, by Silvio Hein (*Carl Fischer*). About them there is no pretence of being "art songs." The composer has evidently set out to write simple, melodious numbers that are apt to make a "hit," and he has succeeded. There is catchiness and a lilt about them that will make friends. There are a number of what we might term harmonic bromides, but no one knows better than Mr. Hein that the public likes a well turned bromide. High and low keys are available.

\* \* \*

**Material for Beginners on the Piano**

The teachers of beginners on the piano have at their disposal today a wealth of carefully selected and graded material that was unknown a short time back. The principles of psychology, particularly of child psychology, have become firmly established among teachers of music, and there is no reason why any child should find his music lessons dull today. There has recently appeared a little book by Kathleen Air, "Ten Ideal Lessons for Child Training in Piano Study" (*Clayton F. Summy Co.*) that elementary teachers will find of great benefit. The writer has not been content to write music of sufficient simplicity to be mastered by first grade pupils. She has

consumed most of the twenty-five pages of the book in explaining the various phases of child training in music and just how the skilled teacher should work in order to get the best results and, at the same time, interest the pupil. This little work is heartily recommended to all teachers whose work is chiefly in the first two grades.

From the same pen comes a "Music Writing Book for Scales and Chords." In this the scales and the three primary triads in the various keys are taken up in succession. Printed in large whole notes, there is always a blank staff underneath, upon which the pupil copies the notes.

This work is a "Sunny" print, as is "The Queer Little House of Lines and Spaces," a note spelling book, by Elizabeth Blackburn Martin. Here is another good idea in child training and the book will help to hold the interest of the learner. A considerable amount of time is devoted to spelling words by means of the note-letters.

\* \* \*

**"Mine Be The Lips"—Song by Mrs. Beach**

A new song by Mrs. H. H. A. Beach is something of an event for singers, at any time, and they will be glad to know that she has recently completed a number, entitled "Mine Be The Lips" (*Oliver Ditson Co.*). This is not one of her best songs, by any means, but it is equally certainly far above the average that is turned out from our presses. There are about it those evidences of a ripened musicianship and genuine inspiration that are usually to be found in Mrs. Beach's work, especially in her later works. There are two keys, and singers who are looking for new numbers for next season should keep this song in mind.

a period long past? We are creatures of the twentieth century, and we cannot by force turn back the clock two or three hundred years. Our music must derive from the complexities of modern-day feeling. And on what tendency of the present shall we hang our polyphony? To atonality, which also has its sources in the remote past?

"It is to be deeply regretted that this movement of youth has thus chosen a blind alley. For the presentation of original polyphonic music remains a weighty task. And the liberties which many so-called 'arrangers' of folk-melodies have taken—such as embroidering the soul of the melody with several instruments—are to be avoided. They may be the fashion in social circles, but they are useless, since they have the contradiction of nature as their stepmother."

## Two New Teachers Join Pomona College Faculty

**Joseph Clokey and Hope Tabor Ford Announced as Staff Members of Californian Institution**

CLAREMONT, CAL., July 17.—Joseph W. Clokey, composer and organist, and Hope Tabor Ford, teacher of voice in Oberlin Conservatory, have been announced as faculty additions to the Pomona College department of music.

Mr. Clokey is a graduate of Miami University of Oxford, Ohio, and of the Cincinnati Conservatory. He now occupies the chair of organ and theory at Miami and comes to Pomona College as associate professor of organ. He will begin teaching in September.

Miss Ford is a graduate of Los Angeles High School. She received her B. A. from Oberlin College with a music major, and was for two years a student of Yeatman Griffith in New York. She is a soprano and has been soloist with glee clubs, oratorio societies and choirs in the East. Last year she taught in the Conservatory at Wooster, Ohio.

The coming of these two artists marks the further expansion of the Pomona College department of music under the direction of Ralph H. Lyman. The following faculty has been announced for the ensuing year: Organ, Joseph W. Clokey; piano, Everett S. Olive, Pauline Alderman, Mable Claire West; voice, Ralph H. Lyman, Arthur Babcock, Hope Tabor Ford; violin, Ralph R. Uniacke; cello, Marjorie Carver; harmony, Walter A. Allen, Pauline Alderman; sight singing and ear training, Pauline Alderman; composition, Walter A. Allen; orchestration, Joseph W. Cloke.

## NEW CHORUS FORMED BY PHILADELPHIA SINGERS

Brahms Choir of 100 Voices Organized Under Leadership of N. L. Norden.

Bruce Carey to Lead Mendelssohn

PHILADELPHIA, July 17.—The Quaker City is to have another choral society. This is the newly formed Brahms Choir, which is to consist of a personnel of 100 selected voices. The membership already numbers eighty-five of the total. The conductor is N. Lindsay Norden, choirmaster of the Second Presbyterian Church and recently director of the Mendelssohn Club.

Bruce Carey, director of choral music at Girard College, and the conductor of the Sesqui-Centennial Chorus in the Philadelphia Music League's great patriotic pageant, "America," has been appointed conductor of the Mendelssohn Club. He will succeed Mr. Norden, who in turn succeeded the late Dr. W. W. Gilchrist, founder of this historic organization.

W. R. MURPHY.

## Los Angeles Gets Two Modern Studio Buildings

LOS ANGELES, July 17.—Coincident with the change of ownership of the Music and Art Studio Building at 233 South Broadway and its remodeling into an up-to-date studio structure, comes the announcement that the new Beaux Arts Building, at Eighth and Beacon streets, will be ready for occupancy by Jan. 1, 1927. The building will house 200 studios of various sizes and an auditorium with a seating capacity of 541, designed especially for intimate recitals and chamber music concerts. A modern organ will be an attractive feature in the auditorium.

H. D. C.

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[Continued from page 7]

of adding these virtues with a completer maturity.

Mr. van Hoogstraten led the applause, and the composer was cordially greeted as the leader called him to the stand. The rest of the program included two vivid nationalistic numbers in Sibelius' "Finlandia" and the Polovetskian Dances from Borodin's "Prince Igor." After the latter work a wreath was presented to Mr. van Hoogstraten. The "Meistersinger" Prize Song was given as encore. The popular Symphony of César Franck had a reading that emphasized both its dramatic moments and its sensuous color.

R. M. K.

**Wagner, Brahms, Rain**

Again, rain prevented Thursday night's program from being given in the Stadium by Mr. van Hoogstraten and the Philharmonic. But an audience that almost filled the Great Hall of City College showed that a most disagreeable downpour was no obstacle to applause for some of the most popular Wagner and Brahms. The Wagner excerpts given were the Prelude to "Lohengrin," Entrance of the Gods into Valhalla from "Das Rheingold," "Waldweben" from "Siegfried" and Prelude and Finale from "Tristan und Isolde." These brought noticeable pleasure to an audience whose enthusiasm was not in the least damped. Brahms' Third Symphony closed the concert. S. M.

**Mahler's "First"**

For his first Mahler work of the season, Mr. van Hoogstraten chose to give the tuneful First Symphony on Friday night. This had never been played before at the Stadium. With such simple music, the conductor could well count upon a cordial reception by his open-air followers.

Mahler's attempts at grandeur by the use of a full orchestra to set forth simple folk tunes, unrelated and undeveloped symphonically, was not in the least disconcerting to them. As the music never loses its *länder* simplicity, it remains pleasurable and well suited for summertime performance. The third movement, depicting the hunter's funeral, missed fire in its humorous touches.

The "Nutcracker" Suite of Tchaikovsky, which followed, reaped its wonted storm of applause, and Mr. van Hoogstraten had to give an encore at the conclusion, so he did the "Trepak" over again. The concert closed with Liszt's bombastic "Les Préludes," which, nevertheless, was more agreeable when heard *al fresco* than indoors. E. H. F.

**A Waltz Novelty**

Allan Lincoln Langley, a member of the viola section of the Philharmonic, contributed the second native novelty to this season's list. His Waltz, entitled "Mountain Vistas," played on the Saturday night program numbered opus 56. The New York public is already acquainted with Mr. Langley's efforts in this vein. He apparently has great re-

spect for Johann Strauss, and he has succeeded in writing a very agreeable number, which makes little pretence to being more than a well orchestrated bit in the Straussian style. Having been injured recently in a street car accident, Mr. Langley was unable to take part in the performance of his piece, but he was present to acknowledge the applause of commendation from the largest audience that has come to the Stadium since the first night.

Mendelssohn's three popular "Midsummer Night's Dream" pieces—Overture, Nocturne and Scherzo—opened the program. The Overture "Francesca da Rimini" by Tchaikovsky, and the "Schéhérazade" Suite by Rimsky-Korsakoff constituted the remainder of the program.

S. M.

**"Shirt-Sleeve" Symphonists**

On Sunday night it was necessary again to seek a dry place inside, so the Philharmonic and a very small orchestra repaired indoors to the Great Hall of City College for a program consisting of Beethoven's First Symphony, Bizet's First "L'Arlésienne" Suite, the Rondo, "Till Eulenspiegel" by Strauss, and the Overture to "Benvenuto Cellini" by Berlioz. The players performed in their shirt sleeves, and though the audience was small, enthusiasm ran high, especially for the Bizet and Strauss music.

S. M.

**Boston Activities**

July 17

The Sunday musicales at Edgar Davis' summer residence, "A House on the Sand," Buzzard's Bay, Mass., had their inception Sunday, July 11, when Mrs. George H. Leach and George Sawyer Dunham presented Emma Roberts, contralto; Joseph Lautner, tenor, and Richard Malaby, accompanist, in a program which gave pleasure to a large assemblage. The artists were in fine voice and vied with one another in artistic interpretations of their numbers. Miss Roberts sang a Belgian folksong, "The Bells"; a Russian folksong, "Buckwheat Cakes"; "Nobody Knows the Trouble I've Seen"; Tchaikovsky's "None but the Lonely Heart"; "Calm as the Night," by Bohm; Easthope Martin's "Come to the Fair"; "Homing" by del Riego; Strickland's "Lindy Lou"; "Inter Nos," by Macfadyen, and Rasbach's "Trees." Mr. Lautner's lovely lyric tenor was well adapted to the following: "Widmung," Schumann; "Ständchen," by Schubert; Debussy's Romance; Aubade, from "Le Roi D'Ys"; "Night," by Rachmaninoff; "Londonerry Air," arranged by Grant-Schaefer; Wyman's "Return of Spring," and "Love Went a-Riding," Bridge. Mr. Malaby played meritorious accompaniments.

\* \* \*

Charlotte de Volt, violinist, and Artiss de Volt, harpist, have been engaged for a concert tour through Maine and New Hampshire this summer. They will be

**Noted Musicians Among  
Famous Folk Thronging  
Great Longchamps Meet**



Mieczyslaw Münz and Minna Neuer at Longchamps Race Course

The Longchamps races drew many celebrities of the musical world to the French turf classics, as well as figures prominent in politics and among royalty.

Among the notables were Berthold B. Neuer, Mrs. Neuer and Minna Neuer, and Mieczyslaw Münz. Mr. Neuer is manager of the retail division of William Knabe & Company, New York, and also artists' manager of the Ampico Corporation, and Mr. Münz is an Ampico recording artist.

In the accompanying photograph Miss Neuer and Mr. Münz are shown as the camera separated them from the moving crowds of racing enthusiasts. Mr. Neuer reports that the scene at Longchamps was a picturesque one, and that the King and Queen of Spain were among the famous personages who witnessed the races.

heard at the Mount Pleasant House, Bretton Woods, N. H., Aug. 5, and at the Rangeley Lake Hotel, Rangeley Lakes, Me., Aug. 15. Both artists are enjoying camp life at present. Miss Charlotte is at the Gulick's Camp, Pike, N. H., and Miss Artiss at Camp Abend, in Maine. These artists are planning, for early November, a Boston concert in which two harps and a violin will be used. The harpists are to be Artiss de Volt and Kathryn Perkins. Charlotte de Volt will be violin soloist.

\* \* \*

Edwin C. Woodman, pianist and teacher, has closed his studios in Norwood, Dorchester and Somerville, Mass. He will seek rest and recreation at his summer home, Manchester-by-the-Sea. Mr. Woodman will resume teaching Sept. 20.

W. J. PARKER

**Raquel Meller to Make Film in U. S.**

Raquel Meller, Spanish singer, who recently completed a tour of American cities and sailed for Europe on the Paris, has announced that she will return in October for a second tour, to end at Hollywood in February. She will assume a leading rôle in Charlie Chaplin's picture depicting the life of Napoleon and Josephine. Mr. Goetz, her manager, said that Senorita Meller's tour netted \$250,000.

Mr. Neuer is expected back from Europe some time next week, as he is scheduled to sail on the Paris from France on Wednesday of this week. The Neuers have been in Europe since June, having left New York aboard the Paris June 12.

**Phonograph Magazine to Be Published in Boston**

BOSTON, July 17.—A magazine devoted entirely to owners of phonographs will be published in this city early in September. In its make-up, this paper will resemble its English contemporary the *Gramophone*. America's monthly will be known as the *Phonograph*, and will be issued by the Phonograph Publishing Company. An able corps of editors has been assembled. Alex B. Johnson, managing editor, is a musician of standing and has had extensive newspaper training. Moses Smith, associate editor, is assistant music editor of the *Boston American*. Richard G. Appel, literary editor, is head of the music department in the Boston Public Library. W. J. P.

**Whiteman Forces Heard at Paris Opéra**

PARIS, July 8.—Paul Whiteman and the men of his orchestra, clad in the prevalent Parisian attire of grey trousers and spats, played recently at the Paris Opéra in a concert that roused much local interest. The program included the "Rhapsody in Blue," by George Gershwin.

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Mr. Samoiloff was the speaker at the annual convention of the Oregon Music Teachers Assn. at Roseburg, Oregon in May.

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# Melba Gazes into the Musical Mirror

[Concluded from page 3]

the face and with an expression in her eyes of such utter torture, that every time in years to come when I listened to Valentin singing those words 'Sois maudite' it called up the vision of Sarah Bernhardt."

"Bernhardt, with her glorious speaking voice, had not a note of music in her. It would be wrong to say that Sarah despised music. She ignored it. It meant nothing to her. It was the same with the English language."

### Oscar Wilde—in Paris

She records her impression of Oscar Wilde—"a large, heavy-jowled man, of a sallow, unhealthy appearance, clad in a frock coat, with a large bunch of violets in his buttonhole," always a "brilliant, fiery-colored chain of words falling from his coarse lips."

Her last meeting with Wilde happened one morning in the streets of Paris, three years after his débâcle.

"There lurched around the corner a tall, shabby man, his collar turned up to his neck, a hunted look in his eyes. I was about to pass on when he stopped.

"Madame Melba—you don't know who I am? I'm Oscar Wilde," he said, "and I'm going to do a terrible thing. I'm going to ask you for money."

"I could hardly bear to look at him, not from hatred, but from shame and pity. I took all I had from my purse—about ten louis—and he quickly took it—almost snatched it—uttered a word of thanks and was gone. I never saw him again."

### A Royal Favorite

There are tales, scores of them, of meetings with the personages of the royal houses of England, Germany, Austria, Sweden, Russia; of the Prince of Wales (later Edward VII) who talked all through the "Romeo and Juliet" duet Melba was singing with



Photo by International  
Dame Melba as Herself

Oudin, only "because," she felt sure, "he had been obliged to discuss affairs of State"; of the Kaiser who snapped his fingers and the Empress followed.

When she was in St. Petersburg she went one day "to a small room in the Conservatoire to sing to a little old man with a determined face, long white hands and quick bright eyes, who was too ill to venture outside." It was Anton Rubinstein.

She came to America. Her first memory of New York was of cobblestones and jolting cabs. She sang at the Metropolitan, sang in Boston with the Boston Symphony, in Washington, Chicago, Philadelphia. Then London again and back to America again in 1894.

There are many triumphs, made more interesting by an occasional failure, such as when, in the season of 1896, she essayed the rôle of Brünnhilde in "Siegfried."

"The music was too much for me. I

felt as though I were struggling with something beyond my strength. I had a sensation almost of suffocation of battling with some immense monster. . . . How I got through the performance I do not know, but when it was all over I threw a dressing-gown round my shoulders and sent for my manager.

"Tell the critics that I am never going to do that again. It is beyond me I have been a fool."

### A Merry Jester

So spins the prima donna's tales. She is now in America, now in London, in Europe, in New Zealand, in her native Australia. Mary Pickford is her friend. So is Queen Victoria. So is Lord Northcliffe. So is Charlie Chaplin. There are practical jokes which, if one may judge by the space allotted them, must have seemed to Madame Melba excruciatingly funny, jokes that the Duke of this played on the Duchess of that. In fact, there is a chapter entitled "Practical Jokes," another "Merry Jests," . . . pillow fights. . . . apple-pie beds. . . .

But there are serious chapters, too, chapters on the war, on the Red Cross for which Dame Melba earned by her own untiring effort, over £100,000, in return for which she was named Dame of the British Empire. And if there are a hundred laudatory pats for England's stolid shoulder, they are at least discriminating ones. For, as to England's attitude toward music, she expresses herself as "frankly disappointed."

"Why is it that we are so behind-hand in our musical imagination? Why is it, of all countries in the world, we go on with the same old things after the same old way, distrusting anything that is fresh, unwilling ever to make any experiments? When I come to America, when I sing in Paris, or in Italy, I am overwhelmed with requests to sing works by hitherto unknown composers. None of these requests ever come to me in England. We are conservative to the point of madness. . . . It is partly, of

course, our own fault—that lack of imagination which is at once our weakness and our strength, but it is also in no small degree the fault of a Government which, while it is willing to support any of the other arts to an almost unlimited extent, seems to imagine that a paltry £500 a year is sufficient for the encouragement of music—the greatest art of all."

A taste of such intelligent, fearless observation makes one wish there were more of it—more Melody perhaps, fewer Memories, more about Melba, less about her many friends and acquaintances. It is with a better book than those that have fallen from the inexperienced pens of most prima donnas, always readable, always likeable.

ELIZABETH ARMSTRONG.

### Milwaukee Opera Series Assured

MILWAUKEE, July 17.—Margaret Rice, manager, has announced that the canvass for operatic subscriptions was a decided success. The season, she states, will be given without a formal guaranty, but with a minimum of subscriptions sufficient to pay the bulk of the expense. These subscriptions are now assured. Three operas will be given the first year by the Chicago Civic Opera Company. The season will be lengthened if the patrons demand it. Every opera in the Chicago répertoire is available for selection in making up the Milwaukee schedule.

C. O. S.

### Pupils of Fannie Charles Dillon Appear

LOS ANGELES, July 17.—Fannie Charles Dillon presented piano and composition pupils in a series of two interesting recitals in her residence-studio recently. Piano numbers were given by Marie Lohker, Almadell Sprong and Zay Meldrum Campbell. Elizabeth Phillips, Isabel Ischo, Alice N. Barnard, Morris Browda, Martha Molenrich and Iris Kuhnle were among those whose compositions were heard.

H. D. C.

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**Beethoven Memorial to Be  
Unveiled Abroad**

BERLIN, July 13.—A Beethoven memorial will be unveiled next year, on March 26, the hundredth anniversary of the composer's death, on the Bülowplatz, before the Volksbühne building. A number of noted sculptors are taking part in a competition for the design, which will be selected by a jury before Oct. 15. The cost of the memorial will be borne jointly by the German Republic, the State of Prussia and this city.

## "Europe's Music Now in Bad State," Says John T. Adams After Tour

**T**HIS musical situation in Europe is appalling," says John T. Adams, president of the Wolfsohn Musical Bureau, Inc., who recently returned from Europe on the France. He deplores the scarcity of fine artists abroad. "The fine mature artists, who were available all came to this country prior to the war and since then youth has been pushed forward all too rapidly to take the places left vacant. The younger artists are sketchily prepared, superficially equipped, without musical or cultural background, so that today there are few of the younger artists who could measure up to American standards and meet competition here successfully.

"America is very far advanced musically," Mr. Adams said. "Far more so than we are given credit for. American theater and opera goers demand perfection and have made necessary a very high standard. The younger European singers are inferior to the American studying abroad. There are 5000 Americans studying in Milan alone, and uncountable numbers in every little city throughout Europe."

Mr. Adams heard about sixteen violinists, but not one could measure up to those who have set the standards of this country. Within a few years they may be ready, he observes, and so he has an option on the services of several, provided their maturity warrants an American débüt.

"I heard not one fine contralto voice abroad and, with the exception of Richard Tauber, a German who sings in the Italian style, there isn't a tenor in Europe ready to come to this side of the Atlantic. Paris is crowded with Russian singers, just out of Russia, and all anxious to come to America. They are the more finished artists of their country, of whom little has been heard since 1914."

### Engaged New Artists

While in Germany Mr. Adams signed Lotte Leonard, the lieder singer, whose American débüt will be made at the Cincinnati Festival next May. Miss Leonard is at present in South America singing forty or fifty concerts. On completing this tour she will return to Europe, where she is booked solidly through Germany, Denmark, Sweden,

Bridge's "Fireflies," Griffes' "Night Winds" and music of Debussy.

### Pupil's Recital Given

Artist pupils of Kurt Wanick, pianist, voice pupils of Charles LaBerge and violin students of Herbert Butler, all students at the American Conservatory faculty, were heard at Kimball Hall Wednesday afternoon.

### Boguslawski Heard

Moissaye Boguslawski, pianist, gave a lecture-recital on Russian music at the Central Theater July 15, before students of the Chicago Musical College and other admirers of his discerning style and excellent technic.

### Jeannette Vreeland's Recital

Jeannette Vreeland, soprano, made her Chicago débüt at the Fine Arts recital hall Thursday afternoon, July 15, in the brilliant series conducted as a part of the summer session of the Gunn School of Music and Dramatic Art. Miss Vreeland, accompanied by Herbert Goode, gave an exemplary program of music by Respighi, other Italians, Debussy, Boulanger, Dupont, Szulc, Erich Wolff, Reger, D'Albert (the aria from "Toten Augen") Griffes, Shaw, Bax and Maurice Besley, displaying her mastery of an admirable vocal style, a responsive taste and the general recital technic. A tone of velvety quality and a manner of great charm brought additional pleasure to her audience.

### Ebba Sundstrom Plays

Ebba Sundstrom, an able violinist, and conductor of the Bush Conservatory Junior orchestra, was heard in recital this afternoon at the Bush Recital Hall, playing a pleasant miscellany to accompaniments by Ellen Munson. The program was opened by a spirited performance of the Kreutzer Sonata, in which Miss Sundstrom had the fine assistance of Ella Spravka at the piano.

EUGENE STINSON.

Norway and Holland until she comes to this country next April.

Mr. Adams also signed Johannes Fonss, Danish basso, and heard Nicolai Orloff, Russian pianist, who will come to America this Autumn under the management of the Wolfsohn Bureau, making his débüt in New York on Oct. 28, in Aeolian Hall, and including in his first tour here Chicago, St. Paul and Kansas City.

Mr. Adams attended Albert Spalding's recital in Paris on June 21 at the Salle Gaveau. He was also present at Mary Lewis' débüt at the Paris Opéra Comique, in "La Bohème." Miss Lewis was to sing the rôle in Italian, but forty-eight hours before the performance she was informed it would have to be sung in French, so the indefatigable prima donna learned or rather relearned the entire rôle in that language in two days. The house had been sold out days in advance, and Miss Lewis' performance evoked an ovation. Mr. Adams also heard her sing "Thais" at Bagnole de Lorme.

Mildred Seeba, the Caruso medal pupil, who has been studying in Milan met Mr. Adams there, and he heard her sing.

During his ten weeks abroad Mr. Adams visited London, Paris, Milan, Florence, Venice, Verona, Munich, Berlin and returned to Paris before sailing.

### Elvera Cedargreen Sings

CHICAGO, July 17.—Elvera Cedargreen, soprano, gave the concert at the Cooper Carlton Hotel's "classical music hour" of July 4. She also sang in the South Side Swedish Mission Church, in company with Minnie Cedargreen, violinist, and Frank Ernest, accompanist, May 28, and at the commencement exercises of North Park College, June 5.

### Weidig Pupils Win Mu Phi Prize

CHICAGO, July 17.—In the Mu Phi Epsilon contest for original compositions, in which eighty-nine entries were made, five of the six prize-winners named at Ithaca, June 22 to 25, were pupils of Adolf Weidig, teacher of composition at the American Conservatory. The list of winners is as follows: Dorothy James, first; Phyllis Fergus, second; May Strong, third, and Beatrice MacGowen Scott, Delphine Desio and Dorothy James, honorable mention. The loving cup was awarded the Mu Xi

### Music Shares in Stratford Shakespeare Festival

LONDON, July 12.—The annual summer festival to Shakespeare's memory was opened in the poet's birth city, Stratford-on-Avon, on July 5. The programs to be given during ten weeks will include two matinees of dances, ballets and mime plays to appropriate music, on Aug. 5 and 12. The productions of the dramatist's plays by the Stratford-on-Avon Memorial Company are attracting large audiences nightly in the new temporary theater built in the center of the town.

Chapter as its members had won prizes in two successive contests. The judges were Arne Oldberg, Edgar Stillman Kelley and Howard Hanson.

### Mrs. Molter Returns From East

CHICAGO, July 17.—Isabel Richardson Molter, her husband, Harold Molter, and their young son have returned from the East. They spent June in Boston and New York and motored through New Hampshire and Maine. They were the guests one week-end, at Southampton, L. I., of Jane Cathcart, president of the Washington Heights Musical Club, and Ethel Grow, contralto of New York, formerly of Chicago. Mr. and Mrs. Molter will spend the remainder of the summer in Wilmette, preparing programs for the coming season.

### Breed Pupils Rest After Busy Tour

CHICAGO, July 17.—Gertrude Lilyan, dramatic soprano of Des Moines, Iowa, and Edward Seymour Sacks, lyric tenor of Chicago, pupils of Liela A. Breed of this city, have met with unusual success this past season in their act called "Cycle of Songs," with which they have toured the Keith-Orpheum circuits. They are billed as "Edwardo and Lilyan." Miss Lilyan and Mr. Sacks are now in Chicago, and will play in the larger picture houses of this city before resuming their work in vaudeville in the late summer.

### Westen Sings at Saenger School

CHICAGO, July 17.—Lucie Westen, soprano, formerly with the Chicago Opera, gave a recital in the Oscar Saenger Summer School on July 9. The charming young singer pleased a large and distinguished audience.

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## Chicago Concerts

CHICAGO, July 17.—The concert schedule this week has been a very full and brilliant one. The events listed have without exception taken place as part of the summer master school activities which form such an imposing portion of the musical life of Chicago between regular concert seasons.

### Emerson Abernethy Heard

Emerson Abernethy, baritone, sang at the Bush Conservatory Recital Hall July 10, listing an excellent choice of old Italian arias, German lieder and songs by French and English writers. Elsie Alexander supplied accompaniments from memory. The smoothness and variety of Mr. Abernethy's delivery were enjoyed by a large audience.

### Jeanne Boyd's Recital

Jeanne Boyd, pianist and composer, and member of the Bush Conservatory faculty, was assisted on July 12 by Lois Johnston, soprano, in a very interesting recital of her own works. The program included settings of Tagore's "On the day when the Lotus Bloomed," Kipling's "Cameleous Hump," Scharmel Iris' "La Tarantella," "In Italy" and Miss Boyd's own text, "Balloons in the Snow."

### Léon Sametini Hailed

Léon Sametini, the distinguished violinist, member of the Chicago Musical College, made one of his too infrequent appearances in the excellent company of Richard Hageman at the Central Theater on July 13. The two collaborators played the Schubert Fantasy and the Saint-Saëns Sonata in D Minor. Of Mr. Hageman's excellence in ensemble there is no longer any need to speak, nor is it a secret that Mr. Sametini's style possesses an engrossing combination of delicacy of taste and ripe distinction of workmanship. The two eminent musicians were at their best on this occasion.

### Elsie Alexander's List

Elsie Alexander, a very talented pianist, and member of the Bush faculty, played July 13, listing the Liszt Fantasy and Fugue on the name of Bach, the Glazounow Theme and Variations,

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# Activities Among Artists in America

## ARTHUR PHILIPS' SEASON

### Pupils Busy in Recital and Performances Of Various Kinds

The present activities of the pupils of Arthur Philips, New York vocal teacher, are the evidence that the past season was the most active in Mr. Philips' career. Following is a partial list of his pupils who have already been heard or are still appearing before the public:

Charles Carver, bass, in "The Vagabond King," broadcasting and concert, oratorio and church; Pat Kelly, tenor, three years leading tenor in "Blossom Time," concert, opera, broadcasting; Billy Williams, tenor, leading tenor in "Iolanthe," broadcasting; Jack Carroll, baritone, Town Hall recital, concert, oratorio, broadcasting; Arthur Long, baritone, musical comedy, Capitol Theater, Cameo, sang in Syracuse, Buffalo, Boston, Newark, New York; Frank Armdel, baritone, musical comedy, "Iolanthe"; Giuseppe Caruso, tenor, sang in "Great Gatsby," moving pictures, and is booked for leading rôle in fall production on Broadway; Norman Johnston, baritone, leading rôle in "Rose Marie" and "Blossom Time," Town Hall recital, broadcasting; Frank Beaston, baritone, juvenile lead in "The Gorilla" two years; Kenneth Carver, bass, soloist Trinity Church, Mt. Vernon; Howard Male Quartet, broadcasting; Billy Holbrook, baritone, headliner Keith circuit, coast to coast; Frank Cogan, tenor, soloist Paulist Choir; Claribel Banks, lyric soprano, concerts in Florida, East Orange, New York, has been engaged to sing first soprano in Brahms Quartet.

### Vocalists Discuss Technic at Luncheon Honoring Zay

On July 7, W. Henri Zay, New York teacher of voice, was the guest of honor at a luncheon given by the New York Guild of Vocal Teachers, in the Boice Studio. The president, Anna E. Ziegler, was in charge of an interesting meeting, during which there was a discussion of various points of vocal technic, etc. After the luncheon, Mr. Zay gave a talk on vocal teaching, stressing correct breathing and masque resonance. By request he explained his views on the "soft voice fallacy," and found that most of the teachers present expressed entire approval of the idea that starting a pupil on pianissimo exercises did not give him a sensation strong enough to serve as a basis for self-criticism.

### Patton Divides Time Between Cincinnati and Philadelphia

At a special performance of Verdi's Requiem, to be given in Philadelphia on Aug. 6, as a part of the Sesquicentennial celebration, Fred Patton will sing the baritone solo parts. This engagement was made possible by special arrangement with the Cincinnati Opera forces, with which organization Mr. Patton is singing leading baritone rôles this summer. Next season, again in Philadelphia, the baritone will fulfill four operatic engagements with the Philadelphia Civic Opera Association, in "Tannhäuser," "Il Trovatore," "Aida," and "Lohengrin." Also, again in Cincinnati, he will be soloist in the Music Festival, singing the part of Aeolus in Bach's "Aeolus Appeased," the part of Boris in the Prologue of "Boris Godounoff," and the Jester in "Sadko."

### Bauer Plans European Vacation

Harold Bauer leaves for a European vacation in early August and will not return to America until November, when his tour opens in Town Hall on Nov. 20 with the Lenox String Quartet. Mr. Bauer's first fall recital in New York will be on Saturday afternoon, Dec. 4.

### English Singers Favorites of Colleges

A number of educational institutions will hear the English Singers in the coming season. Among these are the following: Yale University, Mount Holyoke College, South Hadley, Mass.; University of Michigan, Ann Arbor; Wells College, Aurora, N. Y.; Peabody Institute, Baltimore; Highland Hall, Hollidaysburg, Pa.; Smith College, Northampton, Mass.; Connecticut College for Women, New London; University of Virginia, Charlottesville; Hampton Institute, Hampton; Oberlin

University, Oberlin, Ohio; Purdue University, Lafayette, Ind.; University of Minnesota, Minneapolis; Lawrence College, Appleton; University of Illinois, Urbana; the Principia, St. Louis, and Princeton University.



**GITTA GRADOVA**, Russian-American pianist, has been engaged by the New York Philharmonic Orchestra as soloist for two concerts in the regular series in Carnegie Hall Nov. 11 and 12, Willem Mengelberg conducting. This young artist has rapidly made a name for herself as a pianist of first rank, and has won the esteem of the musical profession through her interesting programs ranging from Bach and Beethoven to the latest moderns.

### Maritime Provinces Are Cordial to William Heughan

William Heughan, Scotch baritone, has recently completed a series of four recitals in Halifax, N. S. He was so well liked there that an extra concert had to be arranged. He is now giving a series at St. Johns, Newfoundland, which began July 19. On Aug. 16 he will return to Halifax for a final concert, in connection with the Sir Walter Scott memorial fund. Near the end of September he will give a recital in aid of the Women's Hospital in St. John, N. B. Thence he will proceed on a tour of the United States and Canada that will last till about April, 1927.

### Sesqui Visitors Hear Anna Case

Anna Case sang two concerts at the Philadelphia Sesquicentennial, the first on June 19 with the Liederkranz Club of New York and the second on July 4 with George Alexander West, the Philadelphia organist, in a program of sacred music. Each of these appearances earned for her the appreciation of the Philadelphia public and visitors.

### Clara Haskil to be Soloist with Philadelphia Orchestra

Clara Haskil, Rumanian pianist, will be heard for the first time with orchestra in this country when she plays with the Philadelphia Orchestra, in Philadelphia, Dec. 3, 4 and 6.

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### CLARK REJOINS BUREAU

### Will Make Extensive Survey of Industrial Music for National Body

The National Bureau for the Advancement of Music has again secured the services of Kenneth S. Clark, who was drafted last fall by the Associated Glee Clubs of America.

While Mr. Clark was with the Bureau he compiled the book, "Municipal Aid to Music in America: a Survey," which has aroused widespread interest. It has opened up such a large field that C. M. Tremaine, director of the National Bureau, was impressed with the need of getting Mr. Clark back to follow up the work.

Mr. Clark's specific task will be in connection with civic and community music, National Music Week, and industrial music. In the last case he will make an exhaustive study of the subject with a view to publishing a survey similar to that on municipal music.

### Jeanne Le Vinus Gives American and English Program

Recently Jeanne Le Vinus, mezzo-soprano, gave a recital of American and English songs in the Woodlawn Heights Methodist Church. The composers represented were Dickson, Martin, Terry, MacDermid, Weaver, Shaw, Nogero, Guion, Clough-Leighter, Strickland and others. Her aria was the Spring Song of the Robin Woman from "Shanewis." Lou Olp Taylor was the accompanist. Miss Le Vinus has been engaged as soloist at the Church of the Advent, where she will sing all summer.

### Kathryn Meisle Booked for Rochester Symphony

Kathryn Meisle, contralto, has added an appearance with the Rochester Symphony to her long list of engagements for next season. She will be heard in a gala Wagnerian program on Feb. 24. Prior to this engagement Miss Meisle will go on a tour of twelve recitals on the Pacific Coast, for which she has been engaged as a result of her success last season with the Los Angeles Opera Company. The tour will begin in Portland, Ore., on Feb. 1.

### Margaret Farr Wins Hutcheson Scholarship

CHAUTAUQUA, N. Y., July 14.—Ernest Hutcheson's master classes started here last week with a record enrollment. The scholarship for study with Mr. Hutcheson this season was won by Margaret Farr, a young Chicago pianist who has received practically her entire training under Walter Spry, and who has several times appeared with the Chicago Symphony.

### Sundelius Will Be Soprano in Cincinnati Festival Opera

At the forthcoming Cincinnati Music Festival, to be given next season under the direction of Frank Van der Stucken, Marie Sundelius will sing the leading soprano rôles in scenes from "Götterdämmerung," "Prince Igor" and "Sadko." Also she will sing the soprano solo part in Pierne's "St. Francis of Assisi."

### Paul Roes Completes Piano Work

Paul Roes, Dutch pianist and composer, has just finished an important piano composition known as "La Vita Eterna," according to reports from

Florence, where the pianist has been staying for the past three months. An invitation was extended to Mr. Roes to play for 150 American doctors who are visiting Europe and to perform the new work on the evening of their reception at the beautiful castle "De Hooge Vuursche" outside of Utrecht, belonging to Mr. and Mrs. J. A. L. van den Bosch. This could not be accepted by the pianist because of previous engagements. Mrs. van den Bosch is an American and spends the winters in her home in Washington, D. C. After a short rest at Evian-Lac Leman, Mr. Roes will leave for Paris, where he will start a long concert tour of Europe, which will be followed by his return to America in December.

### Jeanne Gordon Will Study and Sing in Europe

Jeanne Gordon was a last-minute passenger on the Olympic sailing at midnight Thursday, July 8. Miss Gordon decided Wednesday morning she wanted to sail at the first possible minute, and through a last-minute cancellation was able to secure the Vanderbilt suite. The Metropolitan contralto will study for a month in Milan with Valenti and then give a number of guest performances throughout Europe with opera companies, returning in October for a brief concert season before she returns to the Metropolitan Opera House.

### Ravinia Initiates Johnson to Outdoor Singing

Edward Johnson is singing at Ravinia Park this summer for the first time, and reports that the rain and cold were rather trying the first week, as he was not accustomed to out-of-door singing. Within eleven days Mr. Johnson sang in "Romeo and Juliet," "Faust," "Carmen," "Madama Butterfly," and "L'Amore dei Tre Re."

### Cherniavsky Trio Engaged in Oswego Series

The Woman's City Club of Oswego, N. Y., has engaged Leo, Jan and Mischa Cherniavsky to give a recital at one of the Club's artist series concerts next season.

### Coppicus Takes Vacation in Maine

F. C. Coppicus of the Metropolitan Musical Bureau, is spending the month of July at Moose Head, Me., where he is enjoying the pleasant weather of a New England summer.

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## Otto Klemperer Commutes Between Continents to Meet Conductorial Dates

(Portrait on front page)

**O**TTO KLEMPERER, conductor, who has been engaged for his second season as guest leader with the New York Symphony from Jan. 6 to March 6 next, has recently been leading operas and concerts in Wiesbaden. Mr. Klemperer, as previously announced, will make his first visit to South America in the coming autumn, to lead twelve orchestral concerts at the Teatro Colon in Buenos Aires, from Sept. 15 to Oct. 15.

Mr. Klemperer has been compelled to fulfill a very crowded schedule in the last year. He was active in Wiesbaden during the early months of last winter, preparing revivals of "Don Giovanni," "Meistersinger," "Marriage of Figaro," "Lohengrin" and other works at the Wiesbaden Opera. He led symphonic

concerts by the State Orchestra, in which novelties by Mahler and others were introduced. A special Stravinsky program, in which the composer appeared as soloist in his Piano Concerto, was a feature.

In order to make a concert tour of America and Russia last winter, Mr. Klemperer was granted a four months' leave of absence from his post as musical director in Wiesbaden. He returned to the German spa in May and took up his activity at the Opera again, giving brilliant performances of "Don Giovanni," "Fidelio" and other works.

After a brief summer vacation the conductor will prepare programs for the autumn series in the Argentine capital. He will "commute" back to Europe for the opening of the season and will find himself about Christmas time, again en route to America.

### Activities of People's Chorus Rewarded With Good Attendance

The season beginning in September, 1925, and ending in June, 1926, was a busy one for the People's Chorus, of which L. Camilleri is director. The personnel is in five units, and consists of 566 men and women. These singers gave nineteen concerts during the season and 183 weekly meetings were held among them. Among the special concerts of the year was one on March 15, in honor of Ernestine Schumann Heink. The tenth anniversary of the chorus was celebrated on April 27 in Carnegie Hall, with an attendance of more than 3,100. At four concerts and ensemble singing meetings held in Town Hall in May, the attendance grew from 600 at the first meeting to 1,200 at the last. On June 12 an afternoon party was given at the residence of Mrs. Dunlevy Milbank in Port Chester.

### Duncan McKenzie Joins Music Department of Oxford Press

Duncan McKenzie, an M. A. of Edinburgh University, where he was a student under Frederick Niecks, biographer of Chopin, has come to New York as head of the music department of the American Branch of the Oxford University Press. Mr. McKenzie was formerly director of music in the high schools of Montreal and of the public and high schools of Toronto. Also, he has been a lecturer on theory and a teacher of organ in the McGill University Conservatorium, at Montreal.

### Gartlan Again to Aid Music Week Movement

George H. Gartlan, director of music in the city's public schools, has offered to co-operate with the New York Music Week Association in its music contests for the season of 1926-27. Isabel Lowden, director of the Association, has announced. In the contests which closed last month Mr. Gartlan was vice-chairman of the contests committee, with T. Tertius Noble, organist of St. Thomas's Church and president of the American Society of Organists, as chairman.

### Gunster Heard at Texas Teachers' College

SAN MARCOS, TEX., July 17.—Frederick Gunster, tenor, was heard in the second of his summer engagements at the State Teachers' College the night of July 7. Mr. Gunster delighted a capacity audience with his versatile interpretations of classics, dialect and folksongs. He was ably assisted by John Fox, pianist, who also won approval in his solo group. Immediately following his appearance here, Mr. Gunster left for Lafayette, La., where he will fulfill his next engagement.

### Crooks Re-Engaged With Detroit Forces

Richard Crooks is booked for two more return engagements as soloist with the Detroit Symphony Choir and Symphony

Orchestra for next season in "Messiah" on Dec. 26, and in two performances of the Bach "St. Matthew Passion." Additional contracts signed for next winter include concerts in the Eastman Theater, Rochester, where he will sing the tenor solo parts in a special Wagner program, and at the University of Kansas, Lawrence.

### Grandjany Will Make Trans-Continental Tour

Marcel Grandjany, harpist, has resumed his class at the Fontainebleau School, which will occupy him until the last of September, when he will return to America for another trans-continental tour of the United States and Canada. In October he is due on the Pacific Coast, whence he will make his way East, covering a well-filled itinerary on both sides of the border, to be available in the Eastern sections about the first of the year.

### Shura Cherkassky Will Begin Season Early

Shura Cherkassky is spending his summer vacation at Camp Harrison, Me., where most of his time is spent in swimming and tramping over the country. He will open his season early, with a recital at the Peabody Conservatory in Baltimore. His New York recital is scheduled for Aeolian Hall, on Nov. 2.

### Maier and Pattison Have Full Schedule

At least seventeen appearances within twenty-seven days will be the record of Guy Maier and Lee Pattison next November. Starting in Canton, Ohio, on Nov. 2 and ending in Winfield, Kan., on Nov. 29, the two pianists will, within this period, cover a territory between New York City and Winfield, east to west, and between Minneapolis and Tallahassee, north to south.

### Silvertown Cord Orchestra Will Tour the Continent

The Silvertown Cord Orchestra, under the direction of Joseph Knecht, with the "silver masked tenor," have been signed for a transcontinental tour by the Wolfsohn Musical Bureau, Inc., beginning on October 4, and terminating the middle of April, 1927. The tour will begin in an Ohio city, and a month will be spent in Ohio and Indiana. January will find the orchestra in Florida, and from there it will journey westward.

### Respighi to Appear in Germany

Ottorino Respighi, Italian composer, who visited the United States, Holland, Hungary and other countries as soloist in his works last winter, will extend his concert activities further in the coming season. He has been engaged to appear as soloist in one of the first concerts to be given next winter in Berlin by the Society of the Friends of Music of that capital, in the Philharmonic Hall, under

Heinz Unger's baton. He will play the solo part in his new Piano Concerto, which had its world première in America last winter.

### Rappold and Althouse at Ocean Grove

Marie Rappold and Paul Althouse have been engaged to give a joint recital in the Ocean Grove Auditorium on the evening of July 24. The program will be made up of groups of songs and duets. Each of the two artists will sing a full group of American songs. In honor of the hundredth anniversary of Carl Maria von Weber's death, Mme. Rappold will sing Agathe's aria from "Der Freischütz."

### Alda to Sing at Canadian Exhibition

Frances Alda, who sails for Europe next week, will return in early September for three performances at the Canadian National Exhibition in Toronto. She will appear in operatic excerpts with Edward Johnson, tenor, and an orchestra under the direction of Gennaro Papi.

### John Coates to Make Third Tour of America

John Coates, English tenor, will arrive in the United States for his third visit in December and will open his tour with a New York recital in the Town Hall on Dec. 28. Mr. Coates will appear with the Philadelphia Forum on Jan. 12.

### Goldman Forces Play on Mall

Despite the rain last Sunday night, the Goldman Band, under Edwin Franko

Goldman, played on the Mall at Central Park. The program included Beethoven's Fifth Symphony, Liszt's Rhapsody No. 2, and numbers by Mendelssohn, Gounod and Leoncavallo.

The band played three encores. Del Staiger, cornetist, gave a solo.

### A Correction

A foreign dispatch published in the last issue of MUSICAL AMERICA concerning the ninety-fifth anniversary of Joachim's birth regrettably contained the erroneous statement that the violinist had been an American visitor and entertained by the New York Bohemian Club. Owing to an inadvertence, this misstatement escaped editorial correction. Joachim never toured in America.

### Macmillen Will Be Duluth Soloist

Concert engagements Francis Macmillen will fulfill next season include a recital at the Community Club of Mount Vernon, Ohio, and an appearance as soloist with the Duluth Symphony in one of the orchestra's concerts in Duluth.

### Merle Alcock Will Tour in 1927

Merle Alcock will make a tour through Iowa, Kansas, Missouri, Oklahoma and Texas, immediately after the closing of her Metropolitan Opera engagement early in April, 1927.

### Ethel Hayden to Sing in Flint, Mich.

Ethel Hayden, soprano, has been engaged by James Devoe of Detroit for his concert series in Flint, Mich., where she will sing late in October.

# PASSED AWAY

### Olive Craddock (Roshanara)

ASHEVILLE, N. C., July 15.—Roshanara, dancer, in private life Olive Craddock, died here July 14, after an operation for appendicitis. The dancer was of British parentage, the daughter of John and Mabel Craddock. She was born in Calcutta, India, Jan. 22, 1892, and spent her childhood there. She received professional instruction from various native teachers and philosophers. Later, in London, she studied with Dabou, the authority on early English and French dances and the teacher of Nettie Lind, sister of Jenny Lind. Continuing her studies in France and Germany, Roshanara later returned to London to make her début as solo dancer with William Asch in "Kismet." After appearing at Covent Garden with the Diaghileff Ballet and touring the Continent with Pavlowa, she came with the latter to America in 1913. Later at the head of her own company of dancers and singers Roshanara went to India, opening at the Bombay Opera. She then toured the country, dancing before many of the native princes. When William Archer's "The Green Goddess," a melodrama with scenes laid in India was produced, Roshanara designed the costumes and made suggestions regarding dialect, customs and manners. She gave many dance recitals, both alone and with other dancers, frequently with Adolph Bolm, including a number at the Neighborhood Playhouse. Irene Lewisohn of that organization, and the dancer's mother were with her at the time she passed away.

Funeral services were to be held at the Church of the Transfiguration in New York.

### Mrs. Stanley T. Pullen

PORTLAND, ME., July 16.—Mrs. Stanley T. Pullen, poet and short story writer, died here yesterday. She was a native of Portland, the daughter of Charles and Anna T. Jones. Her first husband was Nino Cavazza, an Italian, who died in Portland a few weeks after their marriage. After his death she

went to Italy, and upon her return married, in September of 1924, Stanley T. Pullen, a Portland attorney and journalist.

Mrs. Pullen was privately educated as a musician, and in her early years was critic of music and literature for *The Portland Press*. Many of her stories appeared in *The Atlantic Monthly*.

### Emma Porter Makinson

LOS ANGELES, July 17.—Emma Porter Makinson, teacher of singing, passed away at her home on July 8. She had been in ill health for some time. Mrs. Makinson came to Los Angeles about fifteen years ago from Pittsburgh, where she was one of the first to sing the songs of Charles Wakefield Cadman, formerly a resident of Pittsburgh. Since establishing her home in the West, Mrs. Makinson had taken an active part in musical circles. She was a member of the Music Teachers' Association. Burial was in Forest Lawn Cemetery, Glendale. H. D. C.

### Mrs. Edward Bromberg

Mrs. Edward Bromberg (Emilie Romboy), wife of the Russian basso, passed away on Monday, July 12. She was born in Moscow, Russia, and was of French descent.

Mrs. Bromberg was the sister-in-law of Dr. Otto Neitzel, the German, composer, conductor, pianist, and musicographer. She studied piano in the Imperial Conservatory with Dr. Neitzel and Professor Lange. She also studied dramatic art in the Moscow Institute of Arts and Sciences. She was an accomplished pianist, accompanist and teacher.

### Jeanne Sacerdote

CHICAGO, July 17.—Jeanne Sacerdote, born in Russia, and formerly a pupil of Hans Schmidt in Riga, and of Reisenauer in Leipsic, was killed in an automobile accident here. She is survived by her husband, Edoardo Sacerdote, Chicago voice teacher and coach, and by their son, Sydney.

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# Artists Respond to the Siren Call of Vacation



SOME WELL-KNOWN MUSICAL FOLK AT PLAY

Left to Right, Upper Row, Tom Fuson and Ethel Wright at Lake Mohonk, N. Y.; Frederick R. Huber in Miami; Nellie Evans Packard in the Cloister of St. Paolo, Rome, and Elizabeth Siedoff En Route to London. Lower Row, Marie Miller in Venice; Meta Schumann and Katherine Palmer in Atlantic City, and Karin Branzell Summering in the Bavarian Alps

THE time has come, as the Walrus very aptly said—the time has come for artists to place their pianos, violins, 'cellos, bâtons, double basses (or whatever melodious paraphernalia is their particular joy) in some dark corner and turn with light-hearted glee to the business of relaxing.

Of course, one cannot forget music entirely, whatever the surroundings. The oboist discovers a new portamento in the song of a lark, the tympanist strives to capture the resonance of the surf which beats around him, the wind machine player perfects his solo in Strauss' "Don Quixote" after recovering from a mountain gale.

But the storm and strife of concert life is over for the nonce. Assassination of an unsuspecting golf ball, vigorous assaults upon the ocean wave, and deceit-

ful enticings of fish are the schedule now. Gardens, long neglected, flourish under the watchful and loving eyes of melomaniae caretakers, and all of the old furniture becomes serviceable after sundry treatments from amateur but conscientious carpenters.

#### Delightful Summer Ozone

At Lake Mohonk, N. Y. are seen Tom Fuson, tenor, and Ethel Wright, contralto, who profess to be taking in great gulps of that good mountain air. The combination, however, was unable to resist appearing professionally at Mountain House in Lake Mohonk (on the lake, that is.) This they did on June 22, only to be immediately re-engaged for a September return appearance.

Among the titled musicians in the class of Sir Edward Elgar and Lord Berners, should be numbered Frederick R. Huber, who has rounded up most of the musical titles that Baltimore has to offer! He is something of a pooh-bah, being municipal director of music, director of radio station WBAL, managing director of the Lyric Theater, manager of the Peabody Conservatory Summer Session and director of the Baltimore Choir Bureau. Just at present Mr. Huber is seeking the shade of Miami's sheltering palm trees.

Nellie Evans Packard, Boston teacher of voice, is admiring the pacific beauty of the cloister of St. Paolo in Rome. Accompanying her is Sig. Oresti Cavalieri, brother of Lina Cavalieri, opera soprano.

On board the Homeric, Elizabeth Siedoff, pianist of Boston, seizes as much relaxation on shipboard as she can, for her idea of a summer's recreation is a season of study under Tobias Matthay in London.

A. T. M.

#### Admissions Tax Shows Big Decrease

WASHINGTON, July 21.—The Bureau of Internal Revenue reports that admissions taxes collected in the five months from Jan. 1 to May 31, 1926, totalled \$3,783,000. This shows a considerable decrease from the collections of the first five months of 1925, which amounted to \$4,254,000. It is stated that the reason for the drop in the total of these taxes collected is the higher exemption on taxable admissions provided by Congress in the new revenue law.

A. T. M.

Venice evince marked affection for Marie Miller, American harpist, who feeds them with a sure hand! Miss Miller, who recently became Mrs. Otto F. Behrend, offers the accompanying photograph as conclusive evidence that she is thoroughly enjoying her vacation and honeymoon. She recently has announced that she will be managed by Associated Artists and that her bookings will be made through that organization. She reports having heard a wonderful performance of Boito's "Nerone" at La Scala under Toscanini.

Meta Schumann, New York coach and accompanist, and her pupil, Katherine Palmer, soprano, spent a few days together in Atlantic City recently. Miss Schumann will continue her teaching in the metropolis during the greater part of the summer. Miss Palmer is busily engaged in preparing the program for her second New York recital, in Aeolian Hall on Oct. 14.

Between opera seasons in Berlin and Buenos Aires, Karin Branzell, contralto of the Metropolitan, is vacationing in Bechtesgaden, in the Bavarian Alps. Mme. Branzell has been re-engaged for the next Metropolitan season. She will return to make a concert tour in America between Nov. 1 and Jan. 6, next.

#### JUDSON RETURNING AFTER BOOKING ORCHESTRA ABROAD

##### Manager of Stokowski Forces Reports Provisional Schedule for Eighteen Foreign Concerts

PHILADELPHIA, July 18.—Arthur Judson, manager of the Philadelphia Orchestra and the New York Philharmonic is on his way home after a trip abroad in which he made a survey of the field for the former orchestra's projected tour of Europe next year, under the direction of Leopold Stokowski.

Mr. Judson visited nine countries on his survey. In a cablegram he states that arrangements are virtually complete for the tour, providing the board of directors approve of them. Official invitations for the orchestra have been received from leading musical societies, including the Société de l'Expansion Française of Paris, the Society of Friends of Music in Vienna, the Società Concerti Sinfonici of Milan, the Concertgebouw of Amsterdam, and the

Philharmonic of Berlin, for the first time in its history.

The provisional arrangements call for a series of eighteen concerts, beginning in Paris on May 5 and ending in London on June 2. There will be no soloists.

W. R. MURPHY.

##### Cleveland Throngs See Throng Stage Pageant

CLEVELAND, July 17.—A two-day pageant, "The Making of America," representing important scenes in American history, was witnessed by 33,500 persons in Brookside Park Amphitheater July 4 and 5. The pageant was written and produced by Harper Garcia Smyth, and the scenes covered a period of 230 years, with more than 1000 persons participating. Musical accompaniments to the pageant were admirably supplied by the Cleveland Concert Band under the direction of Walter Logan; the Orpheus Male Choir, under the direction of Charles D. Dawe, and Mrs. C. W. Kettleman, soprano.

F. M. B.

The pigeons of St. Mark's Square in